



1.4.20

1. B. 4

2 F. 1

1 A. 4







二帙字典西

譯比較



URH - CHĪH - TSZE - TĒEN - SE - YĪN - PE - KEÁOU;

BEING

A

P A R A L L E L

DRAWN BETWEEN THE TWO

INTENDED CHINESE DICTIONARIES;

BY THE

REV. ROBERT MORRISON,

AND

ANTONIO MONTUCCI, LL. D.

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"The Imperial Dictionary was intended for Natives,  
not for Foreigners."

MORRISON'S INTRODUCTION, P. ix.

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TOGETHER WITH

MORRISON'S HORÆ SINICÆ,

A NEW EDITION, WITH THE

T E X T

TO THE

POPULAR CHINESE PRIMER

三字經

SAN - TSI - KING.

L O N D O N :

PRINTED FOR THE AUTHOR, AND SOLD

BY T. CADELL AND W. DAVIES, IN THE STRAND; AND T. BOOBY, OLD BROAD-STREET.

1817.



Par est omnes omnia experiri, qui res magnas, et magno opere expetendas concupiverunt. Quod si quem aut natura sua, aut illa praestantis ingenii vis forte deficit, aut minus instructus erit magnarum artium disciplinis; teneat tamen eum cursum, quem poterit. Prima enim sequentem, honestum est in secundis tertiisque consistere.

CIC. ORATOR.

Lewis Quien. Printer,  
Moor-street, London.



TO  
SIR GEORGE THOMAS STAUNTON, BART. F.R.S.  
&c. &c. &c.

SIR,

The liberty I now take of adorning these sheets with your illustrious Name, without your previous permission, would be quite unwarrantable in any other case than mine.

My views in daring so far are not those of Authors in general, who endeavour to gain celebrity by that of the Patron, to whom they inscribe their Works.

I do not appear before you as a needy cringing Scribbler craving your partiality and protection.

I apply to you, Sir, as to a Judge in the literary contest I have started, by drawing a Parallel between the Rev. Mr. Morrison's Dictionary and mine.

★

My choice could not possibly fall on any other European Individual, that could be even faintly compared with you, not only in point of adequate knowledge of the Subject, but likewise of those qualifications, which are no less requisite in a Judge, Independence, Disinterestedness, Integrity, Liberality and Honour.

My respectable Antagonist and all those, who have the good fortune of knowing your Virtue and your Character, as well as I do, cannot doubt of the Capableness and Incorruptness of my Judge, even though they were told of that partial regard, with which you

have honored me for many and many years past; and that several of the literary Implements, together with the most legal and valuable of all the Documents, by which I have thus been enabled to appear at the Bar, are so many gratuitous donations, for which I am indebted to your generosity.

At present I am not your Client nor must you be my Patron.

Take your seat on the chair of Justice, and look upon me as a Counsellor for the Cause of promoting Chinese Literature in Europe.

Here is my Declaration, read it and pronounce your Verdict: I promise to abide by it in silence. I shall redouble my efforts, if you think I am right. I shall totally relinquish the Undertaking, if you declare me on the wrong side of the question.

I have the honor to be,

SIR,

YOUR most obedient

much obliged

and very humble Servant,

BERLIN.  
*May 22d. 1817.*

ANTONIO MONTUCCL

A  
P A R A L L E L  
DRAWN BETWEEN  
TWO  
INTENDED CHINESE DICTIONARIES.

„**W**hat Rome was to Europe and the Western limit of Asia, China has been to the Eastern; — the Mistress among the surrounding Nations; the centre of Arts and Literature; hence, both have been imperious and domineering, and being ignorant of what existed remotely from them, each considered the bounds of its Empire, as the limits of the World. It is true, they knew that on the face of the earth there were, besides themselves, other people; yet all beyond their respective Empires, were esteemed savages and barbarians.

Rome has long since been broken into parts, whilst China has remained entire and has increased. The fragments of Rome (the European Nations) have scattered themselves over the World, and have enlarged their sphere of knowledge wonderfully; but China, though

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she has changed her Masters, and preserved the unity of the Empire, yet remains comparatively ignorant of the rest of mankind; and shackled by a narrow selfish system, she still proudly sits, in her own estimation, without a rival; not only in respect to her Population, but also, in respect to Science, and Arts, and Wisdom, and Virtue.

Without allowing to China all she claims, she will generally be allowed by the Student of human nature to be an interesting Country. The Language of China is the subject of this work. To understand that Language, allusions to the History, Geography, Civil Institutions, Customs and opinions of the People, must be fully comprehended. To render such allusions more intelligible, the Author has already drawn up a Chronological table, with the Remarkable Occurrences; Origin of Customs; Amount of Population, &c. &c. which will be published as an Appendix to this Work; respecting which, it is purposed,

I. That Numbers or Parts shall be sent to England annually, till the whole be finished, and

II. That the whole shall be comprised in four, or five Quarto Volumes."

May the Almighty Giver of all human blessings preserve the precious life of THE REV. MR. MORRISON, and of all those engaged in this very interesting and invaluable repository of Asiatic science; and may prosperity and wealth ever attend that generous COMPANY OF ENLIGHTENED MERCHANTS, who are so liberally supporting them in the laudable task of opening such an extensive field of literary information to all Europe, hitherto but too unqualified to appreciate, with some degree of justice, that wonderful Nation, the Chinese, for want of proper books.

Let me next return my most unfeigned thanks to WILLIAM HUTTMANN ESQ., to whom I am indebted for the very early communication of the FIRST PART \*) of this learned Dictionary; and let me hasten, in my turn, to make known to the World at large the above Address *to the Reader*, faithfully copied by me from the perishable yellow Wrapper of the Work in question, as the best means of

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\*) The full title of Mr. Morrison's Volume, before me (the Chinese and English motto excepted) runs as follows. „A Dictionary of the Chinese Language, in three Parts. Part the first; containing Chinese and English, arranged according to the Radicals; Part the Second, Chinese and English arranged alphabetically; and Part the third, English and Chinese. By the Rev. ROBERT MORRISON. Vol. I. — part I. Macao: printed at the Honorable East India company's press, by P. P. Thoms. 1815 “ — The part published with the above Title is about the twenty second part of the first of the three promised, being 206. large quarto pages, on Chinese paper, including the Preface, and two Indexes of the Radicals.

shewing its importance, and inviting the learned European to come forward to purchase, read, and admire these very interesting Volumes now printing, which were hitherto a desideratum in oriental Literature.

Leaving to the ingenuity of able British Reviewers the long and painful task of giving to the Public a complete analysis of the very learned INTRODUCTION, which precedes this Work; I cannot refrain from suspending my own, for the purpose of transcribing a few passages of it, and offering some observations upon them: solely actuated by the most lively feelings of true joy awakened in me, at the eve of seeing so fully and so successfully accomplished, by a far abler pen than mine, the utmost of my wishes, that is, A DICTIONARY OF THE CHINESE LANGUAGE, on such an extensive and interesting plan, as cannot fail of redoubling the study and partiality of the Europeans for this most useful branch of Asiatic philology. — Those unfair Conductors of the *Critical Review*, who in 1802. so maliciously misrepresented my literary projects on this subject, will certainly smile here and suspect the veracity of these effusions; but those who will have perused my Chinese tracts \*) will, I trust,

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\*) My small tracts above alluded to are the following: 1. *Proposals for publishing an elementary work on the Chinese Language, with an Answer to the Critical Reviewers in 4to 1801. Lon-*



coincide with the Conductors of the *Quarterly Review* (Vol. XI. p. 333.) with respect to my Character, and look upon me as „a *zealous and enthusiastic*“ lover of Chinese Literature, but not as a malicious and envious detractor of real merit.

The Romish Missionaries, in their precious manuscript Lexica, had unfortunately confined themselves to that part of the Language, which was necessary to their fellow labourers, for the propagation of the Gospel in China: but Mr. Morrison's extensive Dictionary fully embraces all those important objects mentioned in the latter part of the above quoted ADDRESS. It will, therefore, prove very useful

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don. 2. A full account of a *Chinese Evangelical Ms.* in the British Museum, with a Specimen and Table of its contents, *Gentleman's Magazine* for Oct. and Nov. 1801. 3. An illustrative and historical Catalogue of a Chinese library, *ibid.* for February 1804. 4. An Account of a *Me. Chinese Dictionary*, with Latin and Portuguese interpretation, *Monthly Magazine* for April 1804 — 5. A Complete history of Chinese *Calligraphy*, from the earliest records down to the present times, *Universal Magazine* No. III, IV, V, & VI. 1804. — 6. *De Studiis Siniticis, Dissectatio Isagogica*, Berolini 1808, in 4to — 7. *Remarques Philologiques sur les voyages en Chine de M. De Guignes*, à Berlin 1809, in 8vo — 8. *Audi alteram partem, ou Réponse à la Lettre de M. De Guignes insérée dans les Annales des Voyages publiée par M. Malte Brun*, à Berlin, in 8vo 1810. — I am sorry for this long Note, but it was indispensable, because I shall have occasion to refer to some of them, in the course of this Essay and because so late as last year, 1816, a Volume has appeared in London, wherein it is eecrastically observed, that I claim „a perfect acquaintance with the Chinese in all its various forms and dialects“ (see *Biographical Dictionary of living Authors* in 8vo pp. 238. 239.) I invite the compilers of this work to peruse some of the above mentioned tracts, and I defy them to find, in any, higher pretensions, than those of my possessing only a few elementary principles of a Language of which I boast of being an admirer, but not a Professor.

## B

to the Linguist, very instructive to the Philologist, and highly entertaining to all those, who delight in the study and knowledge of Nations in general. Fortunate, as he really deserves to be, with regard to the place of residence, the wealth and liberality of his patrons, and the abundance of books and artists; his work is sure of leaving far behind itself all other European attempts, not only in point of materials, but even with regard to typographical elegance of paper and character: the latter being really inimitably beautiful, and taken from a Dictionary, as he says, (p. 1.) printed in the 11<sup>th</sup> year of the present Government, called *Kea-King* \*) 嘉慶; in which the *manuscript* form, as to the large Characters, being adopted, and the *printing* in the quotations and phrases, the student will learn by the former the art of counting the component strokes of each Character, and by the latter, he will be enabled to take notice of those diversifications of form in the Chinese Character, which the *printing style* frequently occasions. Accuracy in counting the strokes is an essential requisite to the successful research of Characters in the Chinese Dictionaries arranged

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\*) The Characters in this Essay run from right to left, and the pronunciation is expressed in English syllables, according to Mr. Morrison's scheme, as a token of that respect he truly deserves.

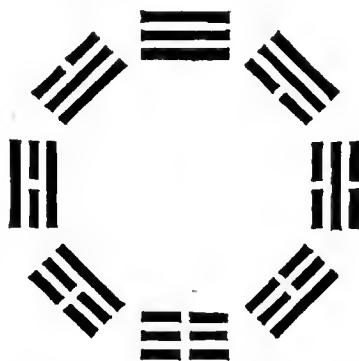
by *Radicals*, or *Keys*; and the *sources of mistakes* in this operation are not *only one*, as Mr. Morrison affirms at p. 9. of his Work, but *various and manifold* for a beginner, as we shall see hereafter.—Let me now proceed to give a summary account of some of the very learned *prefatory pages* premised to the Work itself.

MR. MORRISON begins his INTRODUCTION with the translation of a curious Chinese text, in which the invention of printing is recorded, and, according to the opinion of some Chinese literati, looked upon as a serious evil. This text is followed by an interesting history of the invention and progress of writing in China, wherein the following passage is worthy remark.

P. i. „It is said, that in the time of *Hwang-te*, the third from *Fuh-he*, a person whom they call *Ti'hang-hěe*, observing the appearance of a certain constellation, the marks on the shell of the tortoise, and the print of a horse's foot, first conceived the idea of forming Letters“

Either Mr. Morrison's authority for these lines is very singular, and so very new, as not to have come to the knowledge of either the Missionaries, or the European scholars; or there is certainly here an Anachronism of some centuries. For according to what is universally read in those Chinese Authors, which have reached us either in their genuine state, or translated by the missionaries, the appearance

of a certain constellation, the marks on the shell of a Tortoise, \*) and on the back of a horse; or according to some, the print of a horse's foot, happened to *Fuh-he* himself, as he was sitting on the banks of the river *Hwang-ho* and he, from these appearances, invented a sort of writing much more simple, than the Characters attributed to *Ts'hang-hēē*; for it consisted only of *eight* combinations of three parallel lines of equal length, some broke and others whole, which the Chinese call 八卦 *Pa - Kwa*, or *eight divinations*. \*\*) Generally thus exhibited in Chinese books.



\*) Some again say, that the marks on the back of a Tortoise appeared to YU the great, who was contemporary to TAOU, and lived some centuries after FÜN-HE and HWANG-TSE.

\*\*) Father Souciet in his *Observat. Mathem.* Vol. II. p. 157. observes, that this Character *Kwa* means *to suspend*, and that these Combinations of lines were *suspended* to the public view, for the instruction of the people, and consequently so called.

Upon these lines the visionary interpreters of the Dynasty *Chow*, and others much more recent, have dreamt profusely: they have made out of them sixty four hexagrams, and have fancied in them all the sciences in the world. If this tradition be admitted, Mr. Morrison's above quoted visions could not be said to have occasioned the first Chinese Characters, but only the *Pa-Kwa*; and since the Chinese allow as long a life to their first Emperors, as we do to the Patriarchs, they would have taken place nearly three centuries before the Reign of *Hwang-te*, and the invention of Characters; and even long before, were we to attend to the liberal antiquity allowed to the Chinese by Mr. Morrison himself in a *Note* (\*) at p. xiii.

As to the first ancient Characters invented by *Ts'hang-hëe*, the history known to us says, that he took the first idea of them from the vestiges left, on a sandy bank, by a flight of birds. In fact, let the curious inspect the few specimens of them, as given here and there in Mr. Morrison's Dictionary, and taken from the inscriptions found on ancient Vases and other antiques, as well as the copious collection exhibited in the plates of Vol. LIX. of the *Philosophical Transactions*: and they will find in them a strong resemblance to the marks, that birds might leave on a smooth

sandy bank; but not the slightest similarity with those, which *Fuh-he* is supposed to have seen on the miraculous tortoise or horse, as exhibited in Pl. IX. at p. 191. of Vol. II. of *Mémoires des Missionnaires*; or in Pl. IX. of *Le Chou-king publié par M. De Guignes à Paris. 1770.*

I, therefore, invite Mr. Morrison to bring forward his authorities for such a singular passage, as the above quoted; and some reasons, why no mention is made in his history of Chinese writing of those *Pā-Kwa*, or parallel trigrams: for however fabulous the account of their use may be, they are unquestionably the first written representations of human ideas in China, and perhaps in the known World.

*Page ii.* Begins with an interesting account of the *Lu-shoo*, or six rules invented by the Chinese for writing and multiplying the forms and significations of their Characters. Notwithstanding the deadly blow \*) struck by Mr. Morrison at all authors, who have hitherto attempted Chinese literature in Europe, I refer the Reader, for this and other subjects treated of in his *Introduction*, to my own *History of Chinese Caligraphy*, undismayed. \*\*) Whoever will peruse that account, extracted by me from the *Missionaries*, as to the

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\*) See lower down a long quotation from p. xi. of Mr. Morrison's *Introduction*.

\*\*) See *Universal Magazine. NEW SERIES. Vol. I. 1804. pp. 229. 375. 490. & 550.*

materials, and from Chinese Dictionaries, as to the Characters introduced in it, will find so great a conformity between that and Mr. Morrison's, that he will, I trust, be convinced of the possibility of making some progress in Chinese literature even in Europe; and I entreat him to consider the points, in which these two accounts disagree, not as errors on my part, but as the unavoidable result of having each of us drunk at different sources.

On the same page we read the following passage;

„The Compilers of Chinese Dictionaries cry out much against what they call the *Sûh-seay*, the vulgar mode of writing; but notwithstanding all their zealous efforts, the *vulgar mode prevails*; and a person would not only appear pedantic, but would cease to be *generally* understood, were he to write in any other than the vulgar mode.“

Nothing more true than this literary calamity, which is the stumbling block of all European students, since the Chinese Dictionaries exhibit but very few of these *vulgar* forms with large Characters, and scarcely notice one half of them at the end of the interpretation, which illustrates those classical Characters that are susceptible of them. Mr. Morrison, by the above passage, has proved to the reader, that he was fully aware of this difficulty, but yet he has by no means removed it: for he has not published one single *vulgar* Character more, than the very few to be met with in the Im-

perial Dictionary. And yet; if we except what may reach the English Factories from the Imperial Court of China; what letter, what invoice, what book (the canonical and historical only excepted) will ever fall into the hands of Missionaries or Supercargoes, printed or written, with Characters having the same form and number of strokes, as those to be met with, either in the Imperial or in Mr. Morrison's Dictionary? What a discouragement for a beginner, after having laboured many and many days to learn his 214. Radicals, their various shapes and positions, to be so very often disappointed in looking for Characters in Mr. Morrison's most copious Dictionary, which contains so many thousands of them, but wants one half of the *vulgar*, or *abridged* forms of the most usual Characters, so very often to be met with in Chinese books and manuscripts!

If such diversifications, in the composition of Characters, consisted only in two or three strokes of the pencil more or less, a gentleman, endowed with sound discrimination and critical knowledge, could easily overcome this difficulty. But this is not always the case: very often the most usual Characters, just as our most usual verbs, assume forms so very irregular and different from the standard given in the Impe-



rial Dictionary, as to baffle the exertions of the most ingenious student.

As a striking proof of my observation, I shall lay before my reader *nine* Characters faithfully copied from the PREFACE of that very imperial Dictionary, which, as Mr. Morrison says, (p. ix.) „forms the ground work“ of his own; wherein „the arrangement and number of Characters are according to it“ (*ibid.*). It is further very well worth premising, that this PREFACE is a composition of that very Emperor, who patronized the publication of the Imperial Dictionary above alluded to, and that it has been published as a most accurate *fac-simile* of his Majesty's own hand.

Now; who will believe, that of the following *nine* Characters faithfully copied, as I have said, from the above mentioned PREFACE, which is to be found at the beginning of that very Dictionary translated by Mr. Morrison, *not one* \*) will be found throughout his extensive work, even when complete? Here they are.

A. 高 B. 狹 C. 為 D. 此 E. 厔 F. 能 G. 兼 H. 来 I. 歲

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\*) The Characters to be met with in the PREFACE in question, and not to be found arranged under the 214. radicals of the Imperial Dictionary are not *nine*, but above *thirty*. I have only selected these few, as best affording an opportunity for curious and useful remarks.

I solicit the attention of those of my readers, who are any way interested in these studies, to the following NINE short OBSERVATIONS upon the above *nine Characters*.

A) 高 A judicious inquirer thoroughly acquainted with the 214 radicals will perhaps recognize the 189<sup>th</sup> *Kaou* 高, in the first of those nine Characters; but not without having previously spent some time in vain, in looking for it under the 30<sup>th</sup> radical *K'how* 口; being the only detached and conspicuous part of the whole figure; particularly as, in many instances, this radical is to be met with at the top or bottom of the Character, although more frequently on the left. This Character A, however, will be found no where else than at the end of the explanation of the above mentioned 189<sup>th</sup> Radical, as one of its *vulgar* forms, only exhibited in the small size of the character of the phrases, if Mr. Morrison carefully notices all the various forms of Characters, which are given in the Imperial Dictionary.

B) 狹 The radical of this Character is easily ascertained and the student will look for it under the 94<sup>th</sup> Radical *Keuen*, of which, the detached part 扌 to the left of this character B, is the form used in compounds. But since no such character, exactly like B, is to be found arranged

under the said radical *Keuen*, who will tell the student, whether it be an abridgment of *Hea* 狹, or of *Lae* 狹?

A beginner will be much more perplexed in looking for any of the remaining seven Characters, since they do not retain the smallest appearance of the radical under which they are to be found.

C) 為 is the Character *Wei* 爲 and must be looked for under the 37<sup>th</sup> Radical *Chaou* 爪, of which this classical form exhibits the figure at the top, as used in compounds: but in the whole article *wei* its most usual written form C will not be found, if Mr. Morrison continues his work on the same plan as the first part now before me.

D) 此 is the character *T'hsze* 此 and must be looked for under its radical *Che* 止 which is the 77<sup>th</sup>; but we shall look in vain for such a figure as D. through the whole interpretation of the character *T'hsze* in the Imperial Dictionary.

E) 所 is the character *So* 所, and must be looked for under its radical 戶 *Hoo*, being the 63<sup>d</sup>, where this very familiar variation E is however not to be found.

F) 能 is the character *Nang* 能, and belongs to the 130<sup>th</sup> radical *Jow* 肉, which occupies only the lower corner on its left, in its compendious form: but the identical

character F. would be equally in vain sought for in the Imperial Dictionary, however usual in manuscripts and books printed in the writing style.

G) 𠂔 is the character *Kěén* 兼 and belongs to the 12<sup>th</sup> radical *Pā* 入, notwithstanding that this manuscript form G. does not retain the smallest trace of that radical, and exhibits a striking representation of the 86<sup>th</sup> 𠂔 *Ho*, at the bottom. Those who might feel inclined to look for this character G. towards the end of the interpretation of its classical form *Kěén*, may very well spare their trouble; for the Imperial Dictionary has no where registered this very usual form of the character *Kěén*.

H) 來 belongs to the 9<sup>th</sup> radical 人 *Jin*, however invisible in its composition, and so very diminutively expressed, even in its regular form 來 *Lae*, of which the 75<sup>th</sup> radical 木 *Muh* is the principal figure \*). Mr. Morrison punctually following the Imperial Dictionary, has not registered this *singular* form in his long article *Lae* pp. 100, 101. either in a large or small size.

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\*) Wishing to adhere to the system of the 214. Radicals, this character *Lae* ought certainly to have been placed under the most conspicuous radical *Muh*: but, I hope, I shall prove to my Reader lower down, how much better it would be to arrange all these characters, presenting an inseparable group, in a separate Catalogue, according to the number of their component strokes, and entitle such an article: *A list of the Irregular Characters*.

1) 歲 Where is the student, that would not lose all patience in looking for this Character I? One would swear, that its radical must be the 66<sup>th</sup> 山 *Shan*, but in vain we should lose our time in turning over and over all the numerous leaves of that copious radical. The Imperial Dictionary does not give it at all in a large form — Its classical figure is this 歲, and consequently the form I. is only to be found in a diminutive size towards the end of the explanation annexed to its classical form above given, which evidently belongs to the 77<sup>th</sup> radical *Che* 止, it being conspicuously placed at the top of it.

Such and so manifold are the difficulties of tracing an abridged or vulgar form of a Character to its classical shape! These, certainly, disappear, when we are great proficients in the Language, just as those occasioned by the *nexus* of the Greek: but for the Greek we have masters everywhere to apply to, and the difficult *nexus* do not exceed *two hundred*; while for the Chinese we have, at most, three Professors in Europe \*), and the various forms, ancient and vulgar, of about *eight thousand* of the most usual Chinese charac-

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\*) The three Professors alluded to are. Mr. REMUSAT appointed to the Royal College at Paris, Mr. J. v. KLAPROTH appointed to a new Prussian University on the Rhine; and the other to the HARTFORD COLLEGE, according to the intelligence in the QUARTERLY REVIEW.



The MACAO English and Chinese Dictionary will, therefore, afford an inexhaustible source of information for those, who study the moral character of remote nations, and considerably improve the Linguist, who has already made a good progress in the Language; but for beginners much is still left to be done — In a *Note* (\*) at *Page* v. Mr. Morrison refers to a Grammar of his own composition sent to Lord MINTO, for the Calcutta press; and should his Grammar contain a full display of all the various forms of the Chinese Character above alluded to, we may then acknowledge with truth, that he has fully accomplished all that was to be done to promote the knowledge of Chinese literature in Europe. Notwithstanding my most ardent desire of purchasing and perusing such a book, all my exertions to procure it have hitherto been frustrated.

After the above quoted remark, Mr. Morrison's *Introduction* (pp: ii. & iii.) contains a very interesting account of all the various hands, or styles of writing, which either

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losopher: he has likewise added other characters written in a sort of short hand much in use, even at present, amongst the Chinese. I have ample Dictionaries and books of such characters explained by the modern regular ones, each facing its fellow: but as all my toils are devoted to facilitate the first steps of the student, I never had the least idea of publishing any other sort of Character, than that which bears a regular analysis of its component elements; the only one in universal use in the printed and manuscript Volumes of China, and which was adopted to the Imperial Dictionary itself published in China in 1716.

were or are now in use amongst the Chinese. These answer to all those various Alphabets taught by our Writing — masters, under the names of *German-text*, *Court-hand*, *Church-text*, *Engrossing*, *Set-chancery*, *Running-hand*, *Short-hand*, &c. &c. — Those who are any way curious to verify, how far Mr. Morrison's severe animadversions upon the labours of all those, who have attempted something of Chinese in Europe, (see *page x* of his Introduction) are consistent with equity, would do well to confer the contents of these *Pages ii. & iii.* with what I published in the *Universal Magazine*, as quoted above (*Note (\*\*, p. 10.)*, and in my *Remarques philologiques sur les voyages de Mr. DE GUIGNES \**), for, I am confident, they would find such a strong conformity between his and my own account, as to allow the possibility of making some good use of Chinese books, even in Europe, with the sole assistance of the Missionaries manuscript and printed works.

Mr. Morrison in the following *pages iv. v. vi. & part of the vii.* gives us a most extensive and elaborate analysis of

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\*) I must beg the indulgence of the Learned for several errors which have crept in these *Remarques*; for, my Chinese Books were then under arrestation at Leith, and I was in Berlin. — As I wrote to oppose a most ignorant man, I never dreaded his own criticisms; and in fact he was not able to discover any material error in my pamphlet; but several of them were most judiciously detected by my learned friend JULIUS VON KLAPROTH.



Chinese *Orthoepy*. The sound of every Chinese Character answering either to that of one of our vowels, diphthongs, triphthongs, or of a consonant followed by one Vowel or more, either alone, or simply followed by the final liquid *n* or *ng* \*), the Characters appointed by the Chinese to express the *initial* parts of the sound have been called *Consonants* by FOURMONT, and those which indicate the *final* remaining parts of it, *Vowels*. As to these last, I must observe, that according to the most usual system of Chinese *Rhyming*, or *Tonic* Dictionaries, their number is not only *twelve*, as Mr. Morrison says, but one *hundred and eight*, as given by FOURMONT (*Medit. Sin.*), and as they are to be found in the first Volume of the Imperial Dictionary, in that Treatise called, as Mr. Morrison reads it, *Tang-yun* (Page. iv. l. 10.)

That the number both of these *Initials* and *Finals* as anciently adopted, was redundant, is not only proved by the Anonymous Chinese Critic quoted by Mr. Morrison (p. vi.), but also by the simplified systems adopted by the Chinese compilers of more recent *Rhyming* Dictionaries.

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\*) The Missionaries have often made use of a final *m* or *ng*, in many instances, where they only denote, that the preceding vowel or diphthong is sounded through the nose, as in French.

I am in possession of *six*, amongst which the following *two* are the most singular. The most curious of all is thus entitled 列音韻譜

It consists in A RHYMING INDEX of the most usual characters (about 10,000. and including their copious various forms about 13,000) extracted, as the Author says, from the two celebrated \*) Dictionaries, which appeared under the Dynasties *Yuen* (about the year 1400) and *Ming* (about 1600). The first of these Dictionaries is entitled *Yun-hwuy* and the second *Ching-yun*. These Dictionaries are often quoted in the Imperial, as the best standard of Chinese *orthoepy* and *prosody*. Mention is made of them by Mr. Morrison at the bottom of p. vii. For every set of unison Characters in this INDEX the Chinese pronunciation is shewn by proper characters, as in their Lexica; and the European has been added next to each, according to the Portuguese orthographical system, as generally adopted, and with its usual signs for *Tones*, &c.

The Author gives, as *Consonants* or *Initials*, only twenty Characters, and next to each of them that portuguese

\*) In the second Volume, wherein the Characters are arranged under their respective radicals, each character is furnished, as will be better stated hereafter, with numerical references indicating the pages, wherein each Character is to be found in the two Dictionaries above mentioned.

consonant is engraven, which the Character is appointed to represent, with the following order and arrangement.

1. ç.	6. j.	11. m.	16. ch <sup>c</sup>
2. ch.	7. v.	12. n.	17. k <sup>c</sup>
3. k.	8. f.	13. s.	18. p <sup>c</sup>
4. p.	9. g.	14. x.	19. t <sup>c</sup>
5. t.	10. l.	15. ç <sup>c</sup>	20. h.

The first fourteen *Consonants* or *Initials* the Author called 輕 *King*, *light* or *slender*, and the last six 重 *Chung* *heavy* or *hard*.

The *Vowels* or *Finals* in this Dictionary are *fifty*, in number, as follows.

1. a.	11. em.	21. ua.	31. iao.	41. oan.
2. e. and é	12. en.	22. ue.	32. iam.	42. oen.
3. i.	13. ia.	23. ui.	33. ieu.	43. uai.
4. o. and ó	14. ie.	24. uo.	34. ien.	44. uei.
5. u. and u	15. io.	25. ul.	35. iue.	45. uam.
6. ai.	16. iu.	26. um.	36. ium.	46. uan.
7. ao.	17. im.	27. un.	37. iun.	47. uem.
8. am.	18. in.	28. eao.	38. oai.	48. uen.
9. an.	19. oa.	29. eam.	39. oei.	49. uon.
10. eu.	20. oe.	30. iai.	40. oam.	50. iuen.

Where we may observe, that the *dots* over the vowels *e* and *o*, and that either under or above the *u* being appointed to represent *three* diversifications of sound more, the exact number of *Finals* amounts, according to this Rhyming Dictionary, to *fifty three*. — This is evidently proved in the body of the work: for, wherever the monosyllables are susceptible of both the sounds given to the vowels *e*, *o* and *u*, they form each two separate subdivisions, distinguished by different Chinese Characters.

The second Volume of this Work is the Counterpart, as it were, of the above, in which all the Characters are accompanied with their various pronunciations, (each has from *one* to *ten* of them engraven under) and are arranged under *three hundred and six* Radicals. This Part ends with an INDEX, wherein those Characters are to be found, (in a progressive series according to the number of their component strokes) whose compact composition does not present any separate external prominent part, to be considered as radical.

This INDEX is entitled 雜字 *Isa - tsze*, or promiscuous Characters; and we must further observe (respecting this work, that its numerous radicals, the peculiar method of reckoning the component strokes of both the radicals

and other characters, and the references to such old Dictionaries, as above mentioned, p. 22. leave no doubt, that it is the performance of the very first Portuguese Missionaries (aided by native Literati), that ever penetrated into China, and that it was compiled under the preceding Dynasty *Ming*, even previous to the appearance of those Dictionaries, now in universal use in China, entitled, according to Mr. Morrison (p. viii). *Tsze-hwuy*, and *Ching-tsze-t'hung*, in which the reduction of the radicals to the number of 214. and the accurate mode of reckoning their component strokes were first introduced.

This being unquestionably certain, it becomes a sort of inexplicable paradox, that the Missionaries, who were Authors of various invaluable Lexica with European translations, under the present Dynasty, should never have made use of such an invaluable pronouncing Dictionary. — I am in possession of an other much more modern, printed in China \*) with the portuguese pronunciation, and an Arabic figure under each character proceeding from 1. to 9520. The order of the characters, which are of a beautiful ma-

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\*) Bought out of the Library of the late Rev. MICHAEL LORT. D. D. F. R. S. and A. S. sold by Auction by Messrs Leigh & Sothby, on the 10th. of April 1791. being No. 1400. of the Sale Catalogue.

## G

manuscript form, answers most regularly to that observed in those Latin and Chinese Manuscript Dictionaries in the London Royal Society, at Prague, and at Paris: but all these, as well as my printed one, are full of those mistakes and omissions in point of *Tones*, and *Orthoepy* (that by F. BASILE\*) not excepted) from which the above described, and published under the Dynasty *Ming*, is entirely free, as I have most evidently ascertained, by collating several of its Sets of selected unison characters, with others in that most copious and modern one, of which the description will immediately follow, and having almost always found all the few selected in one Set of the former, amongst the numerous ones registered in the corresponding Set of the latter.

We must therefore conclude, that this curious old performance of Portuguese Missionaries never came to the knowledge of more recent Europeans, who penetrated into China under the present Dynasty, and that the copies of it were almost all destroyed soon after its publication, by some accident or other. My copy, the only one known to all

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\*) I possess the autographical copy of this elaborate Dictionary, of which I shall have occasion to speak by and by. It is the Original of those Latin and Chinese Dictionaries above alluded to. That very indifferent copy of it, which has been published by *Mr. De Guignes* with an arrangement according to the 214. radicals, was supposed a most invaluable original, because it had been taken from the Vatican.

our contemporary *Sinologi*, has three leaves most neatly done in manuscript, as a further proof of the extreme rarity of this most elaborate and accurate performance. I have called these two curious INDEXES, the one *by Tones*, and the other *by Radicals*, THE CHINESE TWINS, as a token of that predilection I feel for them, and to which they are so justly entitled.

The selection of the characters to be found in these TWINS, however limited, exceeds by some thousands that of any other Dictionary with a European translation \*), and as it contains all the Characters, that may possibly occur in any Classical Chinese book, or in the common intercourse of life, I intend to adopt it as a standard for a Dictionary, arranged by tones, which I shall publish (God granting me longevity, health and means) with those improvements, ad-

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\*) Mr. Morrison says (p. x.) that the manuscript Dictionaries of the Missionaries contain from 10,000. to 13,000. Characters and that published by Mr. De Guignes 13,316. but this cannot be true, unless we reckon, as an article a part, every various form of them, exhibited in such Manuscripts as large as the classical; or the frequent repetitions of several under various pronunciations, as if they were so many different Characters. Otherwise none of the European translated Chinese Dictionaries, previous to this by Mr. Morrison, ever reached the number of FIVE THOUSAND *primitive genuine* Characters. The celebrated CARDINAL ANTONELLI'S arranged by Radicals contains only *eight thousand* of such Characters. The TWINS in that part, which is arranged by radicals, contain *thirteen thousand Characters*; but deducting one fourth of them, being only various forms of the same, there remains a collection of at least *ten thousand primitive classical Characters*; which number, when enriched with all the various forms, of which each of them is susceptible, is more than sufficient for the European student.

ditions, and ample materials for interpretation, as I shall have occasion to mention hereafter.

The other of the two Rhyming Dictionaries above alluded to (see p. 22.) is all in Chinese, with a short interpretation to each Character. A most beautifully printed work, containing about *thirty six thousand* Characters, with many of their various forms. It is entitled,

## 新纂五方元音全書

It was published in the fifth year of the reign of the immediate Successor to *Kang-he*, answering to the year 1727. of our era.

In this work the *Initials* are exactly *twenty*, as in the preceding and the *Finals* only *twelve*, as Mr. Morrison asserts of other *Lexica*; but then a very great inconvenience arises from this excessive simplification: for, we find, almost under each section other subdivisions of sounds, without any appropriate characters to point them out. For instance under the *Initial* L represented by this character 雷 *Lui*, and the *Final* IEN which the Character 天 *Tien* is appointed to denote, we ought to find only those characters, which are pronounced LIEN: yet this section is subdivided into *four* Sets of Characters, the first of which is really



pronounced *Lien*, but the second *Lan*, the third *Luon*, and the last *Lien*; according to the orthographical system adopted in the TWINS above described. — This diversification of sounds answers, besides, not only to all other manuscript Dictionaries of the Missionaries, but likewise to the most accurate *Rhyming Dictionary* entitled by FOURMONT (*Gram. Sin. p. 361.*) *Pín-Çû-Çien*, which is not wanting in my Collection \*).

Such a plan may be perspicuous enough for the Chinese, or those of the Europeans, who have made some progress in the art of reading the characters; for in such a case, if they but know the pronunciation of a single Character in each subdivision, they can read all the others: but for beginners, there cannot be a safer or simpler system of Orthoepey, than that adopted by the Author of the TWINS above described.

A few lines at the end of *Page* vii. of Mr. Morrison's INTRODUCTION are devoted to give us a chronological Account of several Dictionaries published by the Chinese. As

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\*) Some ingenious Missionary has added the portuguese pronunciation to every Set of unison Characters in my Copy, which is in five thick European Volumes. — Let it further be observed, that in this paragraph the portuguese pronunciation has been unavoidably adopted by me, for reasons obvious to the intelligent reader.

a great admirer of Chinese Literature I cannot but lament, that the Author confined himself to the enumeration of the Dictionaries most frequently quoted in the Imperial one, while a complete list of them would have raised an universal cry of O LINGUA DIVINA! — No Nation amongst us can boast of more than *twelve* or *fourteen* Dictionaries of its own Language. What would then the Reader have said at seeing a Catalogue of *seventy* or *eighty* Chinese Dictionaries \*) all on various plans, consisting of from *two* to *one hundred and nineteen Volumes*? For, no less are contained in the *twenty* thick Wrappers, in which the most extensive of them all, entitled 佩文韻府 is enclosed. I have myself seen *four* Wrappers \*\*) of this Work. Each Volume is, as described by F. Prémare (*Lett. Edif. Rec. XIX. pp. 473. 474.*) „*fort épais, et d'une écriture*

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\*) An old Dictionary in my Collection, entitled, according to Fourmont, (*Meditat. Sin. p. 141.*), *Tum-vén* contains a List of *fifty* Dictionaries: but this work was published towards the latter end of the preceding Dynasty *ming*, viz, about 1626. Whoever knows how indefatigable the Chinese are in multiplying books, and particularly those tending to the illustration of their own Language, will entertain little doubt, that two Centuries are more than sufficient to produce twenty or thirty more Dictionaries.

\*\*) This most astonishing extensive Rhyming Dictionary, in which all the possible combinations of every Character with another, or with two, are fully exhibited and exemplified, is quoted in the *Prolegomena* of the Imperial Dictionary. — It is much to be wondered at, that it was omitted by Mr. Morrison, who has given us the title and date of all others mentioned by the Editors of that great Lexicon.

*très-menue.*“ This voluminous Dictionary is printed, but Father Prémare calls its Character *écriture*, alluding, in all probability, to the engraven blocks of the Chinese, which are always an accurately carved fac-simile of what has been previously written.

Mr. Morrison at p. viii. gives us a short account of the RADICALS, *Keys*, or *Elementary Characters* of the Chinese. He considers the present system of the two hundred and fourteen Radicals, as the most convenient. I readily agree with him, if he alludes to the Natives of China, or to the European already in possession of the most essential part of the Language: but for beginners I look upon it as the very bane of progress. Casting a retrograde view on my first desponding steps, I courageously maintain, that to obtain a sufficient number of Scholars persevering in the study of this Language amongst us, something must be contrived, in the publication of a Dictionary for them, to facilitate the research of Characters: otherwise many will try, but very few will persevere. Mr. Morrison himself observes at *Page*. ix., that

„The Imperial Dictionary was intended for Natives, not for Foreigners.“

Let us adhere to this excellent Aphorism, previously laid down by myself in my „*Remarques philologiques*“ (p. 130) and let us impartially consider, whether it would be possible to plan some other arrangement of the Characters under their respective Radicals, which might *facilitate the research of them to the Tyro*, for whom this operation becomes unavoidably necessary, from the first day he applies to the study of a Language, like the Chinese, which is neither susceptible of an Alphabet, nor of any grammatical Accidence whatever.

To obtain this GREAT DESIDERATUM, I must request my Reader's approbation of the following POSTULATE, no less necessary, in my case, than the indivisibility of the point to the Mathematician. — Here it is.

Analogy of meaning between the Radicals, and and their Characters must be entirely disregarded in the arrangement of a Chinese Dictionary for the Europeans.

Prejudice, however, being a very stubborn obstacle to progress in all arts and sciences, I shall endeavour to combat it by shewing the necessity of admitting the above POSTULATE: in doing which, I shall only transcribe those

lines, which I devoted to a similar purpose in my *Remarques philologiques*, from p. 127. to 128, as follows.

„Arranger les Caractères Chinois selon les Clefs, d'après l'analogie de leur signification avec celle d'une des clefs, dont ils sont composés, c'est faire des Vocabulaires semblables aux labyrinthes de l'antiquité. C'est dire, que les Dictionnaires arrangés selon les racines sont plus commodes que les alphabétiques.

Qu'on consulte le Traité préliminaire intitulé 檢字 *K'een-tsze*, ou *Recherche des caractères* dans tous les trois Dictionnaires Chinois ci-dessus nommés *Chim-çu-tum*; *Ça goei*; et *Kam-hi-çu-tien* (*Fourm. Gr. Sin. p. 362*) et que l'on voie combien il est volumineux. Eh! quel est le contenu de ce long Traité, sinon le Catalogue des Caractères difficiles à trouver dans le corps de leurs ouvrages?

Laissons donc aux curieux cette analogie funeste et même absurde, puisque les 214 Clefs ne sont pas même la moitié des groupes primitifs de la langue Chinoise, et que dans 214 Clefs on en trouve *trois*, qui représentent les plumes ou les oiseaux; *deux* qui marquent les racines et les plantes; *deux* qui désignent les bleds; *deux* sont pour les cuirs; autant pour les arcs et les flèches; etc.

A quoi bon ranger un Caractère sous la Clef la moins saillante, parceque sa signification s'y rapporte? Celui qui cherche un Caractère n'en sait pas la signification; il n'est guidé que par la forme apparente du Caractère même, et si ce n'est pas sous la Clef la plus saillante qu'on le trouve, il s'évertue inutilement à le chercher. Cette absurdité est comparable à celle de *Veneroni* et de la foule des autres grammairiens, qui l'on suivi, et qui placent, comme lui, les verbes irréguliers de la langue Italienne selon leurs désinences et leur prononciation, au lieu de les placer alphabétiquement. Comment un commençant sauroit-il, si la prononciation d'un verbe un *ere* est *longue*, ou *breve*? Pourquoi devroit-on le forcer à apprendre par coeur toutes les terminaisons des verbes Italiens en *ggere*, en *dere*, en *rre* etc. etc. avant qu'il puisse trouver un verbe irrégulier dans la Grammaire? Pareillement, pourquoi forcer un étu-

diant à savoir la signification des Clefs et des Caractères, avant qu'il les puisse trouver dans les Dictionnaires? “\*)

The above POSTULATE p. 32. once granted to me, I shall confidently proceed to lay down the following PRINCIPLES; and I am very sanguine in the expectation of having obtained the above mentioned DESIRABLE END of greatly facilitating the research of Characters to the European student.

Mr. Morrison at p. 9. observes respecting the art of finding the Radicals of the Characters, that „no rule can be given where to find the Radical, further than, that it appears GENERALLY the MOST CONSPICUOUS PART of the Character.“

This Observation is but too true, according to the arrangement of the Imperial Dictionary and others done for the Natives: but it follows from it likewise, that the removal of all perplexities on this subject consists in finding a method, by which I° the adopted Radical be, not GENERALLY, but CONSTANTLY the MOST CONSPICUOUS PART of the Character, II° and that its position be UNEQUIVOCALLY ascertained by a very short and easy proceeding.

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\*) I have purposely omitted here the striking instances, produced in my *Remarques*, of that invincible perplexity, which Analogy often occasions to the Student in the research of many characters in those Dictionaries which have adopted it: because the attentive Reader will observe several of them in the perusal of these sheets, and particularly at pp 33. and 41. where I speak of the Characters *Gae*, and *Teeou* as such.

The Radicals have obtained very different denominations amongst the Chinese philologists: the most appropriate to their nature is certainly that adopted by several Missionaries, and by the Editors of the TWINS above described. They are called by them 邊 PĒEN; *lateral* strokes; and certainly, if they are to be the MOST CONSPICUOUS part of the Character, they must be *lateral*; and so they are in many and many cases, even according to the plan of the Imperial Dictionary.

Now, instead of their being so *in many cases*, we ought to endeavour to make them *always* so; never admitting of any part of the Character as radical, unless it be *lateral*: taking however for *lateral* whatever detached part, or simple group is found, either to the *right* or *left*; at the *top* or *bottom* of the Character. Thus the Character *Gac* 愛 (the radical of which, a beginner, who must be supposed ignorant of its meaning, would never have guessed, unless Mr. Morrison had informed him (p. 9.), that it belongs to the Radical *Sin* 心, the LEAST CONSPICUOUS part in its center) would readily be found in the Dictionary, if arranged, either under the Radical 丩 *Chaou* very conspicuous at the top, or under the 欠 *Che* no less visible at the bottom.

A *lateral* simple group, to be adopted as *Radical*, ought to fill at least *the whole of one side*, to bear its most essential feature of being *eminently conspicuous*. Wherever, therefore, some additional strokes are found on the same side, where the Radical is, they ought to be considered as an indivisible group together with it, and it ought to be exhibited amongst the Radicals, as a various form of its primitive one. Thus, for instance, this group 虎 ought to be looked upon as a various form of the 141<sup>st</sup> Radical 虍 *Hoo*, and no stroke of it reckon'd, in the enumeration of those, which compose the remaining part of the Character. The same method ought to be observed with respect to the 173<sup>d</sup> Radical 𩇑 *Fu*, to which, when standing on the left, the following groups are generally added under it, viz 亏 or 云, and consequently the compound forms arising from such additional groups, 零 or 雲, ought to be considered as variations of the said primitive 173<sup>d</sup> Radical.

No exception to this *Canon* ought to be admitted, unless in the two following cases. I°. When a Radical, which generally fills two Sides as this 厂, occupies only one side and a half, as in this character 𡵓, or II°. when a radical fills a whole side by appearing *twice* on it, as in this instance 延 𧈧 *Yen*.



In the first case the Radical ought to be looked upon as sufficiently conspicuous, and the characters, wherein such a little anomaly subsists, should be arranged under it. — In the second case, we ought not to multiply the number of Radicals, as some Lexicographers have done, but retain as such, one of the repeated forms, and reckon the other as one of the constituent remaining parts of the Character. Thus, for instance, the above character *Yen* ought to be found under the Radical 虫 *Chung*, amongst those formed by thirteen strokes, besides the Radical, as in the Imperial Dictionary.

From this Observation follows, as a necessary corollary, that those Characters solely composed of the same Radical twice, thrice, or four times repeated, ought to be arranged under that very Radical, and its repeated forms reckoned as component strokes of the Character itself. Thus this Character 蟲 ought to be found under the same Radical *Chung*, amongst those formed by twelve strokes, besides the Radical.

Mature observation on the peculiar mechanism of the Chinese Characters has shewn me the necessity of establishing the following *Second Canon* for the regular extraction of their roots, or Radicals.

## K

They ought to be extracted in such a manner, as to leave, when removed, either another regular Chinese Character, or *radical*, or a Group composed of two or more of them: but just as the Mathematician observes, that two straight lines inclose no space, so the Chinese seem to have established, that Radicals or Groups of two strokes should not be considered as sufficiently significant, to be left along with the other remaining parts of the Characters, when the predominant Radical is taken away.

The truth of this principle is *very often* observable in the Imperial Dictionary; but instead of being so *very often*, it is necessary, that we should so far improve the extraction of the Radicals, as to make it *invariably true*.

It is therefore necessary, for instance, that this Group 𠂇 surrounding the top and left of the character should be considered as a Radical, and we ought not to be contented with the extraction of this lateral part only 方, as the Imperial Dictionary has been. For the two strokes 丿 at the top, would disfigure the remaining Group, and present a structure quite strange to the peculiar mechanism of the Chinese Characters.

We ought, however, to be careful not to increase the number of Radicals, whenever by retaining a simpler form

as such, a regular Chinese Group or Character remains. Thus, we ought not to imitate many Lexicographers, who have made *two* separate Radicals of these two very conspicuous external Groups 𠂔 𠂔, since, when the simpler Radicals 舟, 艸, are removed, what remains of the figure is either a Chinese Character, or an analogous Chinese Group.

But it would be no less absurd, to imitate the Imperial Dictionary, which, in such and similar cases, often adopts as Radical the imperceptible group at the base of the Characters, only because it happens to be one of the 214 established Radicals \*).

To avoid this absurdity, some Radicals must be unquestionably added to the usual number of the 214 established ones, or else the Characters, in which the Radical is imperceptible, would unavoidably perplex the Student. Thus, for instance, these two external forms 𠂔 𠂔 ought to constitute one Radical, as well as these 𠂔 𠂔 another, and this 𠂔 a third.

\*) The Authors of this famous Work would tell us, that they have done so, principally because the signification of the characters qualified them to be arranged under such Radicals, however insignificant the place might be, which they occupied in the formation of a character. This might do for Natives, but my Observations on this subject will, I trust, sufficiently invalidate such reasons for the compilation of a Dictionary intended for the use of Foreigners.

In the adoption of new Radicals, we ought, however, neither to be too fond of simplicity, nor go so far as to adopt complicated Groups, however *conspicuous*, which exceed *one half* of the whole Character. Thus this classical figure 羸, which is often thus written 羸, is certainly too complicated to be adopted for a Radical, as many Authors have done, although *eminently conspicuous*, and only susceptible of additional Groups *internally*: nor ought we to be satisfied with selecting, as Radicals, its very top strokes 亡 or 去; for what would remain of the character, would present (particularly in its classical form) an unusual, and monstrous combination of Groups. What really deserves, therefore, in this instance, to be adopted as radical, is this 旨 or this 𠂔.

On the other hand, we ought to diminish the number of the Radicals, by making *only one*, of what the Chinese make *two* or *three* distinct ones, whenever *only one stroke* makes the difference, their position is the same and their Characters not very numerous. Thus the 72<sup>d</sup>. 日 and the 106<sup>th</sup> 白 might well be looked upon as various forms of one single Radical; provided the Characters, belonging to each of them, were regularly disposed into two distinct Series in every Subdivision: for as I have observed above (pp. 32. 33.)

we shall never facilitate the research of Characters to the Europeans, if we do not admit of the necessity of disregarding all principles of Analogy of meaning, between the Radicals and their Characters, according to that POSTULATE requested at *Page* 32. and which I have found, by long experience, to be highly useful and even indispensable — For, who is the Tyro, or even the *Adept* in this Language amongst us, who if ignorant, for instance, of the meaning of this Character 條 *Teaou*, would for one moment think of looking for it under the 75<sup>th</sup> Radical *Muh* 木 *a tree*, insignificantly occupying a part of its base, while its conspicuous lateral part 丿 *Jin*, on the left, is a most familiar and usual Radical? Yet the Imperial Dictionary places it under the 75<sup>th</sup>, because it means *a species of trees*!

To constitute a Group as Radical, *Signification* or *Sound* ought not to be looked upon as essential. When Radicals are *conspicuous*, *external*, and not derogating from the foregoing and following principles, they ought to be adopted as such, even in case they had neither a *Signification*, or a *Sound* allotted to them: as many Chinese Lexicographers have done, and particularly the Authors of the celebrated TWINS above described.

We ought not, however, to imitate these Authors in

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adopting, as Radicals, Groups however conspicuous, which occur but *twice*, or *thrice* in the composition of Characters.

Whenever TEN CHARACTERS at least cannot with propriety be assigned to an external form, let it be ever so conspicuous, we ought not to adopt it as a Radical. Thus the 92<sup>d</sup>. Radical 牙 does not deserve to be admitted as such; for the Characters assigned to it in the Imperial Dictionary are only *eight* in number.

A Radical ought, moreover, not to be adopted, although strikingly prominent in *ten* or *more* Characters, if its position be irregular. Thus, we ought not to admit the 24<sup>th</sup> 十 Radical, however analogous the signification of its Characters may appear to its numeral meaning of *ten*; because it is scarcely to be found thrice on the same side of the Character.

The few Characters belonging to such unqualified Radicals as the 92<sup>d</sup>. and the 24<sup>th</sup>., as well as those, whose *compact* and *indivisible* form does not present any *external* and *separable part*, ought to be looked upon as *irregular*, and arranged all together into a *separate* INDEX, in regular progression, according to the number of their component strokes, with nothing more than the *primary* pronunciation assigned to each of them; that the Student might readily

find them in the *Second Part* of the Dictionary *alphabetically* arranged, which alone ought to contain the explanation and phrases peculiar to each Character, as will be better observed hereafter.—The most analogical Chinese Dictionary cannot do without such an INDEX. The Imperial Dictionary contains a very extensive one, (see above p. 33.) and should Mr. Morrison suppress it, his Dictionary would be of no use to the Learner at all.

The Rules assigned above for increasing and diminishing the number of Radicals are such, as seem to promise, rather a larger number, and not a smaller, than the usual 214. And yet even this number is too large to facilitate the use of a Dictionary to a beginner: for while the Student commits to memory the second fifty Radicals, the first fifty will be forgotten, and in learning the last hundred, the preceding ones are very likely to slip from his mind, if he be not endowed with very strong retentive faculties.

I propose to *double* and *treble* the number of Radicals, and yet I hope to facilitate, considerably, the attainment of them all, only by classifying them, as follows.



From a slight inspection of a Chinese Dictionary, and a perusal of the foregoing Observations, it will appear, that the Radicals do not always occupy a *single side*, as Mr.



Morrison seems to insinuate (p. 9.), but they very often cover *two* sides, sometimes *three*, and one of them entirely *surrounds* the Characters.

Hence, the most natural Classification of them would certainly be the following, which would arrange them all into NINE distinct SERIES, according to their respective positions. Thus.

- I. SERIES. RADICALS. placed at the top of the Character, as 宀
- II. — — placed on the left side, as 彳
- III. — — placed on the right side, as 亍
- IV. — — placed at the bottom, as 皿
- V. — — extending over the top and left side, as 广
- VI. — — extending to the left and bottom, as 辶
- VII. — — extending over the top and right side,  
as 勹
- VIII. — — placed half to the left and half to the  
right side, as 行
- IX. — — stretching over three sides, or entirely sur-  
rounding the Character, as 凵 匚 匚



The Radicals ought, besides, to be arranged under their respective *Series*, according to the number of the strokes of the pencil, by which they are formed, when they enter into the composition of the Character; and not at all according to that number of strokes which they have, when they stand alone, or otherwise placed, than the *Series* in question prescribes. Thus this Radical  belonging to the Second *Series* ought to be found amongst those, which are formed by *three* strokes, and not, as in the Imperial Dictionary, amongst those by *four*, because when alone, or at the bottom of the Characters, it is thus formed  by four strokes. The celebrated TWINS have in many instances followed this method.

This order ought, however, to be broke, whenever similar forms occur amongst the Radicals of the same *Series*. Nothing more absurd, for instance, than to see in the Imperial Dictionary, as in Mr. Morrison's, these two strongly resembling Radicals   separated from each other by *fifty* more that come between \*).

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\*) In many cases, Radicals very much resembling each other and even formed by the same number of strokes, are placed at a great distance from each other in the Imperial Dictionary, on account of the difference of their pronunciation. A consideration which, for us Europeans, does not deserve to be attended to in the arrangement of the Radicals, of which no other knowledge is requisite, than their external form and position.

These two Radicals, when thus formed, both belong to the Second *Series* and ought to be placed close to each other, or put together and considered as various forms of one and the same Radical. The like method ought to be observed with respect to these three very similar Radicals 厂 𠂇 𠂈 which belong to the V<sup>th</sup> *Series*, and many more bearing a strong similarity, as will be found arranged under the same *Series*.

Such a method of bringing together Radicals of similar forms would both facilitate the research of them, and make a stronger impression on the retentive organs of the Student.

To make this arrangement useful even to those, who are accustomed to the usual Order of the 214. Radicals, each of them, to be met with in the above Nine *Series*, ought to be preceded by an arabic figure indicating the place it obtains in the Index of the Imperial Dictionary, which is like that of Mr. Morrison, and many more printed and manuscript Dictionaries.

By such a *Classification* of Radicals, the memory would, likewise, be greatly helped, by occasioning a recurrence of the same in two or three *Series*, and the operation for the research of Characters would be shortened, by thus consi-

derably diminishing the number of them in each Subdivision of the various Radicals. For, the 623. Characters, for instance, of the 46<sup>th</sup>. Radical  *Shan*, would be distributed under three different Series, viz, the I<sup>st</sup>. II<sup>d</sup>. and IV<sup>th</sup>., since *Shan* is found either at the top, left, or bottom of the Characters. On the other hand, when a Radical changes its shape entirely, according to the place it occupies, as the 61<sup>st</sup>. *Sin*, which is thus written, when on the left Side , and again thus , when at the bottom of the Character; it seems very proper, that forms so very different, should be found under those Series, which point out the place that each of them occupies in the composition of the Character: for it is not of the smallest consequence to a Student, who wishes to look for a Character, to know the meaning and pronunciation of the Radicals; their figure and position being quite sufficient for that operation. It is, therefore, quite immaterial to him, for instance, whether the above two forms, so very different as to their figure and position, are two distinct Radicals, or two Variations of the same Radical *Sin*, which means the *Heart*.

By thus discarding all regard to analogy, we must find a better substitute to remove a perplexity, in which the Student is *greatly* involved by the old method, and would

even partly be so, by this new arrangement of the Radicals. I mean that, which arises from those numerous Characters, which have externally two, three or four Radicals, each placed on the side peculiarly allotted to them; so that the Tyro ignorant of the meaning of such a Character, cannot possibly guess, which of them has had the preference with the analogical Lexicographer, and must very likely look for a Character like this, for instance, under *four* diffe-

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rent Radicals, particularly as the Radical suggested by analogy happens, in this case, to be the most internal: so that if he looked for it under its Radical at the top 山, he would not find it: under this on the left 彳, neither: under the other on the right 攴, he would be equally disappointed: but if his patience were not quite exhausted, he would finally find it under this 黑, *enchased* quite *inwardly*, as it were, towards its base.

That my new Arrangement, even without any further measures, would greatly diminish the perplexity of the Student in the research of Characters, like the above, is obvious from the foregoing Observations. He could never suppose to find that Character, either under the Radical at

the top, or under the other at the bottom; since we have above established, that a detached Group, to be adopted as Radical, must *cover* at least *one whole side* (see p. 36.) Yet, the Student would hesitate to decide, whether he ought to look for that Character under the Radical on the left, or under the other on the right, that is, amongst those arranged under the II<sup>d</sup>, or the III<sup>d</sup>. of the *NINE Series* above given (p. 44.)

To remove effectually all such perplexities, it will be sufficient to adopt the following inalterable method highly consentaneous to the Chinese mode of writing, in giving the preference to one of the various Radicals, to be found equally conspicuous and external in the same Character.

The Chinese constantly write the uppermost strokes the first, then those on the left, then those on the right, and lastly those at the bottom. By adhering invariably to a similar method, in adopting one Radical in preference to another, and never arranging a Character amongst those of the *Second Series* (see p. 44.) when a conspicuous Radical covers its whole top, and devotes it to the *First*: nor choosing another, which is on the right, while an equally conspicuous one covers its left side, all difficulties would be removed. Thus the Beginner could never think of looking

for the above Character (p. 48.) under any other Radical, than that on the left, and consequently amongst those of the *Second Series* \*). All other Series being uniformly arranged according to the Chinese method of writing above described, and the nature of their Radicals being such, that two of them can never be equally external and conspicuous on the same side of the same Character, the *numeral* Order of the *Series* would be naturally observed, in the arrangement of Characters, and could never cause any perplexity at all to the Student.

This New Method, however, would never deserve the preference over the old analogical one, if the Student, in order to profit by it, were obliged to read and retain by heart all the above given Observations: but this is by no means the case. These Observations have only been necessary to make the Public acquainted with the importance and novelty of my labours, but the Student could immediately avail himself of this New Plan with success, by only reading the following *short*

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\*) To be more secure of making no mistake, the Student might cast a glance on the Radicals arranged under Series VIII. to see, whether the two Groups on the left and right of the above given Character (p. 45) might make one single Radical; and not finding that to be the case, his research, under the Radical on the left, would be infallibly successful.

## ADVERTISEMENT,

to be inserted immediately after the enumeration of the  
NINE SERIES OF RADICALS.

(See *Page. 44.*)

**T**ake notice

I°. No external and detached part of a Character has been adopted as Radical, if it did not occupy at least one whole side.

II°. When a Radical filled one side, by being repeated twice, it has been singly adopted as such, and its repetition considered as a part of the remaining Character.

III°. If a Radical, which generally extends to two whole sides, covered, in some instances, one side and a half, it has been adopted as such, just the same.

IV°. If a Character was composed of the same compact Group or Radical, twice, thrice, or even four times repeated, one only has been adopted as Radical, and its repetition or repetitions have been considered as the remaining part of the Character.

V°. However conspicuous an external Group might be, it has never been adopted as Radical, if its recurrence on the same side of the Character did not take place at least *ten times*.

VI° Such Characters, as well as those which present a *single compact and indivisible Group*, will be found arranged in the INDEX of the *irregular Characters*, placed after the NINE SERIES; wherein each Character is to be found under that Subdivision to which it belongs, according to the number of all its component strokes.

VII° Of all those conspicuous Radicals, which occupy whole various sides in the same Character, that has been adopted belonging to that *Series*, which preceded, in the *numerical Order* of them above established. Thus, if a Character exhibits at the top one of the Radicals given under Series I<sup>a</sup>, and covers it entirely, never look for it under a Radical of any other *Series* whatever. — Again, if one of those of *Series II<sup>a</sup>* fills the left side of a Character, no one of the first can be said to fill its top: consequently look for it under that Radical, amongst those of the Second Series, and so on; always giving the preference to that Radical, which without derogating from the *First Article* of this *Advertisement*, and being *detached, external and conspicuous*, belongs to a *Series* which comes first in their *numerical Order* above established.

VIII° To find in what Subdivision of a Radical your Character will be, you must reckon its component strokes,



those of the Radical only excepted, and you will find it under that Subdivision distinguished by an arabic figure, as high as the given number of strokes; attending, moreover, to what has been observed under the II<sup>d</sup>. and IV<sup>th</sup>. Articles of this *Advertisement*.

These eight short rules, rendered conspicuous, by adding a practical example to each, \*) would be quite sufficient to enable the Tyro to make a successful use of this FIRST PART of the Dictionary; and for the Adept accustomed to the analogical method, even the perusal of this Advertisement would be superfluous. One single glance would prove to him, that *Analogy of meaning* had not been attended to, and the bare inspection of this new arrangement would tell him the rest.

The numbering of the component strokes of the Chinese pencil, being far more difficult, for a Beginner, than what Mr. Morrison says at (p. 9.), as will be better proved hereafter \*\*); the Characters and each of their various forms, in this which I call, the FIRST PART of the Dictionary, should

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\*) The examples are here omitted, because they have been already given in the course of the long foregoing Observations.

\*\*) The difficulty here alluded to is also proved by four of my Chinese Dictionaries, two printed, and two manuscript, in which the strokes of the Radicals and Characters are numbered in a manner quite different from the classical mode of counting them prescribed by the Emperor KANG-HE, in the Imperial Dictionary,

stand all close to each other, and have only the most usual and *primary Pronunciation* affixed to each of them, being the *first* given in the Imperial Dictionary. Thus, for instance, if the Beginner were to look for a Character under the Subdivision of a Radical, containing the Characters formed by nine strokes of the pencil, he could easily look for it under the immediately preceding or subsequent one, without turning more than one or at most two leaves, in case he had been mistaken in counting the strokes. Were such a mistake to take place in the first part of Mr. Morrison's Dictionary, it would be the business of a whole quarter of an hour to set the Student to rights, and of whole hours, if he happened not to guess the right Radical: for the long explanation keeps the Characters, at a great distance from each other.

THE SECOND PART of the Dictionary alone ought to contain the explanatory part of each Character, with all the phrases expressed in Chinese Characters, and translated. Here the Characters ought to be arranged in their own Alphabetical Order, and under that primary *Pronunciation* and *Tone*, which had been affixed to them in the First Part.

The Chinese Language being monosyllabic (at least as to the sound of each Character) by such an Arrangement

we obtain a Rhyming Dictionary; since many Characters are pronounced exactly the same. Such a Work has besides a peculiar advantage, which, I suppose, has not yet been observed by our *Sinologi*. It often brings under one point of view the same Group, repeated as many times, as the different Radicals are with which it is associated. For, the following APHORISM will frequently hold good in the Chinese Language, and is very well worthy of the attention of the European Student. Namely:

The Radicals, when significative, give the generic idea of signification to the Character, and the remaining Group gives it its sound.

Hence, in the Chinese Rhyming Dictionaries, we often find, under the same syllable and tone, the same Groups associated with different Radicals, which diversify their meaning: such a display forcibly strikes our retentive faculties, and we learn more easily the pronunciation peculiarly allotted to each Character.

For the accurate Compilation of such a Rhyming Dictionary, no model could be better calculated for the Europeans, than that exhibited, in one of the TWINS above described, in which all the Characters of frequent use are

arranged under their sounds, according to the Portuguese orthography, with unparalleled accuracy and perspicuity.

The space allotted to each Character, in this SECOND PART of the work, ought to be divided into *five* unequal *Columns*.

I. The first ought to contain only the classical form \*) of the Character in a large size, as given in the Imperial Dictionary and in Mr. Morrison's.

II. The second Column ought to contain in a smaller size all the various forms of each Character, either *vulgar*, *obsolete*, *contracted* or otherwise called by the Chinese, which have precisely the same meanings and pronunciations, as are attributed to the classical Character on the first Column, and which ought to be styled, as in CARDINAL ANTONELLI'S invaluable Manuscript, IDENTICAE (or similar forms). See *Quarterly Review*. Vol. XI. p. 333.

The Chinese make indeed numberless distinctions and classes of the various forms given to a Character (as we shall presently see); but the division proposed here, is the only one to be adopted for Europeans, who ought, besides,

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\*) According to my Engravings, this first Column often exhibits two figures of the same Character, in a large size, both either equally used in printed books, or one the Classical form in printed and the other in manuscript books.

to be warned, that these numerous various forms are only given to facilitate the interpretation of Chinese books or manuscripts, but that, in writing Chinese, he ought always to use the classical figure given in the first Column, if the most usual writing form be not familiar to him. For, it is always safer for a Foreigner to be *too formal*, than *incorrect* in his style.

III. The third Column ought to contain those Characters, which have other significations and even pronunciations, but are often adopted to represent the Character in question, and are then pronounced the same. These ought to be called *LITERAE ADOPTIVAE*, to distinguish them from those of the second Column, which have no other use or meaning than the principal Character has.

IV. The fourth Column, the largest by far of them all, ought to contain the explanatory part, phrases &c. distributing the matter under as many heads, as the *Pronunciations* are, which the Character in question is liable to. — Each Character ought, however, to be inserted again in its alphabetical order, under each of its various Pronunciations with only its *various forms*, and a reference to its *primary* Pronunciation, where the *explanation, phraseology* &c. should

*only* be given, and no where else, not to swell the work to an immoderate size.

V. The fifth Column ought to contain those Characters, whose pronunciation and figure are very different from those of the Character in question; but their meaning is the same, or nearly so and can, therefore, be often substituted for the principal Character in the first Column. Such Characters are to be met with in CARDINAL ANTONELLI'S manuscript and are called by the Author LITERAE SYNONYMAE; which, according to Mr. Morrison p. xvii. are called by the Chinese *T'hung-yung*. They are mostly given in his and the Imperial Dictionary in the body of the Work; but placed in a Column apart, as in the above precious Manuscript, would prove far more convenient for reference.

Such are the outlines of a Chinese Dictionary, which, in my opinion, would greatly facilitate the attainment of this Language to the European Student, and such a one I intended to publish in England in the year 1804. (See *Monthly Magazine* for April 1804.). If I have not yet produced any thing of importance, those who know the great opposition I then met with, will readily ascribe it to my total want of support and means: while the following lines

extracted from a Letter with which SIR GEORGE THOMAS STAUNTON BART. then honored me and authorised me to publish, are more than sufficient to prove, that I was, even at that time, sufficiently qualified for the Task, I have so long aspired to.

„The specimens you have favoured me with of Chinese Characters, written by you and engraved under your direction, appeared to me not only perfectly legible, but to excel in neatness and accuracy any of the former attempts of that kind, which I had had an opportunity of seeing in Europe.

As I am aware also of the labour and attention which you must have bestowed in acquiring a knowledge of the principles and theory of that intricate Language, I sincerely wish, that you may be induced to undertake the execution of your proposed plan, and I am very sanguine in the opinion, that the expectation of the public would not be disappointed.“

*(Disertat. de Stud. Sinicis. page. 26.)*

As it happened, I cannot yet say whether fortunately or unfortunately, all my solicitations failed at that time.

As soon as it pleased Divine Providence to place me in a state of happy competency, I commenced (in 1810.) an extensive Engraving of the Chinese Character. As I never presumed to write an original Work, but only to put to press a Compilation of the united materials extracted from original *autographical Manuscripts* of the Missionaries, (who, as Mr. Morrison observes p. xi. „have always written respectably on the subject“) which I have purchased at a very high price; I confined my ENGRAVINGS to the most usual Characters explained in those Works, which, however, being accompanied with all those various forms, I was able to collect, from the manuscript and many classical Chinese printed Dictionaries, whether *obsolete*, *vulgar*, or *compendious*; they amount to this day (January. 1817.) to nearly TWENTY THOUSAND; although invincible hindrances have prevented me from getting any further than the syllable PANG, which is about three quarters of the whole.

The appearance of Mr. Morrison's First Part of a Chinese Dictionary now redoubles my ardour, and, in about two years, I hope to see the end of my Engraving, with which, instead of publishing a scanty and insignificant Work, I shall be able to put to press (with only the occasional addition of some Characters to each sheet) a Latin Transla-



tion of Mr. Morrison's invaluable Lexicon on the Plan and with the Improvements above stated.

But I begin to be old; If I don't live long enough to complete my Work, let those account for it, who were deaf to my solicitations, when I was in the prime of my life, and quite destitute of those means, which, I can boast of enjoying since the year '1810: but too late, I am afraid. For the present, it is sufficient for me to have proved by the above and following Observations, that:

Notwithstanding the Extensiveness and Importance of *Mr. Morrison's* excellent Dictionary, much is left to be done to introduce the European Tyro to the knowledge of the most essential elementary mechanism of the Chinese Character; and that a Work like that described above, and long ago projected by me, would have proved highly useful to Beginners, even before the rich materials, which Mr. Morrison's work is likely to furnish us with:

But to return.

At p. ix. Mr. Morrison establishes two important Epochs in the literary history of China. The Inventions of Paper and Printing. The former he fixes at about the first cen-

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tury, and the latter (which he observes to have been done at first by Lithography), at about the middle of the tenth century of our Era.

Mr. Morrison then proceeds to a short critical Account of the Imperial Dictionary, where these remarkable words are inserted

„The Imperial Dictionary was intended for Natives, not for Foreigners.“

I am proud of having first advanced this excellent Aphorism in my *Remarques Philologiques*, and although I have quoted it above (page 31.), I gladly insert it here again as in its proper place; particularly as it is the ground work of all my labours, and ought to be of all those, who wish to work with the intention of being useful to the European Student.

Mr. Morrison, however, seems to have devoted his toils more to give us an extensive view of the morals, politics, and philosophy of the Chinese, than to introduce the Tyro to the knowledge of their written Language, which chiefly consists in being acquainted with those numerous variations, commonly adopted in writing the most familiar Characters. His large Character, it is true, serves admirably well to shew

the genuine strokes of the Chinese Classical pencil, but not the liberties, that the Nation at large most frequently takes with it.

Were a Chinese only acquainted with the shape of our printed letters, what intercourse could he hold with the Europeans in writing? (See more on this subject above, pp. 11. to 18.)

To show the European all the most usual manuscript forms and contractions of the Chinese Character, is by far more important, than the manuscript forms of our letters would be to a Chinese: for without these, he could read at least all that was printed; but without becoming familiar with the liberties of the Chinese pencil, we can scarcely read one half of their books, since their printed Volumes are often a *fac-simile* of their own writings.

To convince my Readers, in a most effectual manner, of the surprising difference between the regular, diplomatic and classical writing, and the usual hand of the Chinese, I wish I could open before their eyes a *Latin Dictionary* most beautifully written on India paper and translated into Chinese, consisting of *one thousand two hundred and ten* quarto pages. Both the Latin and Chinese Columns are manifestly done by a Chinese Scholar. — What would their

astonishment be, if I were to point out to them one good tenth of those most usual Characters not to be found, as they are written there, either in the Imperial or Mr. Morrison's Dictionary?

This Experiment not being practicable, I invite the Student to make a similar one on the long CHINESE TEXT of the popular PRIMER *San-tsi-king*; published immediately after this Essay; being a most faithful *fac-simile* of an elegant original Chinese Edition, in the manuscript style: and I am sure, that the two above mentioned Dictionaries will equally prove insufficient for the research of several Characters of that Text, in which, however, the liberties of the pencil are as few and insignificant, as can be expected in any book engraven according to the Hand writing of the Chinese.

Again, the possible diversifications of form in our letters including all styles of writing known, could scarcely exceed six hundred, if we attend to the following accurate calculation. We have twenty six letters. A celebrated English Writing-master, whom I once consulted on the subject, could only enumerate the following twelve different hands.

1. *Old English print.* 2. *German text.* 3. *Court hand.*
4. *Church text.* 5. *Engrossing.* 6. *Set Chancery.* 7. *Run-*

ning Chancery. 8. *Large text.* 9. *Small text.* 10. *Round hand.* 11. *Running hand.* 12. *Italian hand.* Now, allowing each of these hands to have two distinct alphabets, one of Initials or Capitals, and the other of small Letters, it would make at most six hundred and twenty four different forms of Letters, that a Chinese would have to learn. But the ten thousand most usual Characters of the Chinese are so variously diversified and contracted in writing, that they are changed into more than *thirty thousand different forms*, of which Mr. Morrison's Dictionary will scarcely exhibit one *third*; although it will contain all the FORTY THOUSAND SIX HUNDRED AND FIVE \*) Characters of the Imperial Dictionary, which is, indeed, as rich in *obsolete* as it is defective in *vulgar* and *manuscript* forms.

This Dictionary will, however, most richly abound in quotations and phraseology, as his *First Part* sufficiently

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\*) One of the most wonderful performances, that ever came out of the hands of an European, is a most beautifully written INDEX, which Mr. v. KLAPROTH made at my request, in *three hundred and thirty seven* folio pages, of all the Characters in the Imperial Dictionary. This INDEX being, afterwards, carefully collated by my Engraver, and then by myself, I applied to an eminent Arithmetician to count the Characters, and the amount above given, was the total which resulted from his careful calculation. — This INDEX, however, does not contain the *two supplementary* Vocabularies given apart in the Imperial Dictionary, as being of no use to Europeans; hence the apparent difference between the *Total* Amount above, and that given by MR. MARSHMAN in his *Clavis Sinica*, which evidently embraces the two supplementary Vocabularies above mentioned.

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promises, and the following Account of Mr. Morrison's toils, as given at *Page. ix.* of his *Introduction*, fully demonstrates.

„Of the following Dictionary, *Kang-he's Tszee-tseen* forms the ground Work: the arrangement and number of Characters in the First Part are according to it. The definitions and examples are derived chiefly from it; from personal knowledge of the use of the Character; from the Manuscript Dictionaries of the Romish Church; from NATIVE SCHOLARS and from miscellaneous works perused on purpose.“

To these sources of information the following very rich and modern Dictionary must be added, thus described by Mr. Morrison at the bottom of the *first Page* which exhibits the RADICALS:

„An excellent Dictionary first published in the reign of *K'een-lung* „(the late father of the present Monarch).“ The latest edition was published in the eleventh year of the present Emperor *Kea-king*; and prefaced with flattering recommendations from persons of the first rank and learning in the State. It was not, however, published by Imperial authority. The work is called *E-wan-pe-lan*, and is contained in *forty two* Volumes octavo. The Author's name is *Sha-Muh*. He was thirty years engaged in writing it.

What a vast mass of information! And how superior Mr. Morrison's Dictionary must be to all the compendious manuscript ones of the Missionaries, and consequently even to that published lately at Paris by MR. DE GUIGNES! They all want, besides, the Characters to their phrases, which is certainly a great defect, as Mr. Morrison judi-

ciously observes at *Page*. x. and as I have long ago hinted in my ANSWER to the *Critical Reviewers* in 1802. (See the long *Note* at the end).

In the same *Page* x. of Mr. MORRISON'S INTRODUCTION we find some very pertinent remarks, which tend to do away the long prevailing prejudice, of supposing the Chinese Language entirely monosyllabic. It may be so called as to its orthography and pronunciation, since each Character occupies an equal and separate space, as each of our Words does, and is pronounced with its peculiar tone and monosyllabic utterance: but as to its significative oral vocables, several of them are dissyllables, and even trisyllables, since many Characters do not convey to our mind the most simple idea, without being either preceded or followed by one or two Characters more \*). Their Vocabularies, in which objects are engraven next to the Chinese Characters that represent them, evidently prove, that they

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\*) The Italian Language can boast of a few such words which are written separate, and perfectly insignificant, unless joined to others. The verbal Substantive *retta* for instance, has no meaning in the world when alone, but joined to the verb *dare* it implies *attention*. Thus *dar retta*, means to *listen* to any one, to *pay attention* to what one says. — Again, the word *ve*, pronounced as one syllable, means nothing at all; but joined to a comparative particle, as *meno*, *più* &c. it answers to the English particles *much*, *still*; as *ve meno*, *much less*; *ve più*, *still more* &c. — I don't recollect a single word of this kind in the English Language.

often want two or three of them to express a single object of Nature or Art.

I shall now proceed to transcribe a most interesting passage from *Page xi*, which presents to the European Reader a most accurate and striking picture of the REAL MERITS OF THE CHINESE LANGUAGE.

„To convey ideas to the mind, by the eye, the Chinese Language answers all the purposes of a written medium, as well as the alphabetic system of the West, and perhaps in some respects, better. As sight is quicker than hearing so ideas reaching the mind by the eye, are quicker, more striking and vivid, than those which reach the mind by the slower progress of sound. The Character forms a picture, which really is, or by early associations, is considered beautiful and impressive. The Chinese fine Writing (when fully understood, by dispensing with all the minute particles and diffusive expressions, which are absolutely necessary to give to sounds that variety which makes them intelligible in spoken Language) darts upon the mind with a vivid flash; a force and a beauty of which Alphabetic Language is incapable. Chinese Writing is also more permanent than the Alphabetic system, which is ever varying its spelling with the continually changing pronunciation of the living voice. Perhaps the Chinese written Language has contributed in some degree to the unity of the Chinese Nation. Were all dialects of the Empire expressed in an alphabetic Character, they would form to appearance, Languages perhaps nearly as different from each other, as those of the several nations of Europe. Is it not then an advantage, to have distinct, from spoken Language, a written medium of thought little susceptible of change?“

As a great admirer of the Chinese *written* Language, I solicit my Reader's indulgence for transcribing here the fol-



lowing passage from pp. 41. and 42. of my *Remarques* quoted before, as containing further proofs of the superiority of *symbolic Writing* over the *alphabetical*.

„On pourra aisément se convaincre que les avantages des hieroglyphes ou symboles sont bien supérieurs à ceux des langues alphabétiques, si l'on réfléchira, que les Chinois n'ont adopté les lettres, en aucun cas, d'aucune nation, pas même celles de leurs voisins et alliées; et nous autres non-seulement nous avons adopté les chiffres symboliques des Arabes dans l'Arithmétique, mais aussi l'Algébriste, l'Astronome, le Chimiste, le Pharmacien, le Musicien et même le Danseur ils se sont vus tous obligés d'inventer des symboles, pour se faire mieux entendre dans leurs Arts.

Mais, dira-t-on, quel désagrément d'*entendre* en Chinois *trois cent trente*, ou *trois cent quarante* mots si souvent répétés *en parlant*! Et moi je dirai à mon tour: quel désagrément de *voir* dans nos Langues *vingt-quatre*, ou *vingt-six* lettres revenir si souvent tour à tour *en lisant*! D'ailleurs, si nous comptons nos Syllabes, nous ne les trouverons guères plus nombreuses que les mots Chinois; et si nous admettons les mots Chinois composés, ils égaleront en nombre les mots de nos langues. Toutefois, je veux admettre que nos langues charment plus nos *oreilles*; et le Chinois charme plus les *yeux* par le sublime mécanisme si prodigieusement varié de ses Caractères. Qui osera décider, s'il y a plus de mérite à charmer les *oreilles*, ou les *yeux*? La Musique vaut-elle mieux que la Peinture? Cela n'est sûrement pas à décider: mais il n'y a pas à balancer un instant, pour savoir si l'*oeil* nous est plus cher que l'*oreille*. Le Roi David prioit l'Éternel en disant: „*custodi me ut pupillam oculi, et non pas ut auriculam capitis.*“ — Si nous étions obligés à perdre ou l'ouïe, ou la vue, qui seroit le sot, qui choisiroit d'être aveugle plutôt que sourd?

Immediately after the beautiful passage quoted at Page 68. Mr. Morrison thus proceeds.

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„But at a future day, when the Chinese Language shall be better and more generally known, its merits and demerits will be more justly appreciated. Hitherto its European admirers and contemners have commonly both of them, been very ignorant of it; and consequently not qualified to form a correct estimate. Some Gentlemen see as little beauty in the Chinese Language, as the school boy does of beauty in the latin, when first reading *Hic, haec, hoc* and much for the same reason. Others cry out respecting it „O LINGUA DIVINA“! While from their present ignorance of the subject, they expect to find in the Language excellences which never existed. What should we think of a Chinese, who, *unable to write in a legible hand the Roman alphabet*, or to read a page of a common spelling book, *should yet presume to decide on the beauties or defects of the English or French Languages*. Should we not justly despise his pretensions? Equally worthy of being despised have been respecting Chinese several of the efforts of European literati.

Some of the Missionaries of the Romish church, who took the lead in Chinese literature, have always written respectably on the subject. Their manuscript Dictionaries, Grammars and Letters have furnished the materials of all that has been printed in Europe; but those materials have often fallen into the hands of Europeans, who have more or less disfigured them from ignorance of the subject. *Some have been even so far lost to a sense of propriety, as to calumniate those Guides from whom when they separated for a moment, they fell into error. — There are various errors in Fourmont's Grammar.* 切 *Ts'hěe* commonly appears amongst the Verbs for 節 *ts'hěe*. The other errors are of a similar kind, putting one Character for another of a similar sound. Probably the spelling only was found in the manuscript Missionary Grammars, and he attempted to supply the Characters, a task above the degree of his knowledge.“

And is it possible, that this MIGHTY LION should have felt inclined thus to crush to death all the *puny mice*, who have

meddled with Chinese Literature in Europe before him! And was he not aware that such wanton cruelty was much beneath his own dignity and importance?

A remarkable circumstance is, that Mr. Morrison seems to have expected a severe Criticism from some of the European Authors; and after having humbled and despised them all in the above long passage, he thus politely solicits their equity and moderation \*).

„The true scholar will not find fault with the errors of the work, merely for the sake of publishing a piece of smart Criticism, or of attacking the Country, the Person, or the profession of the writer. There is, therefore, no wish on the part of the Author, that the Critic should withhold his remarks, nor is it necessary to deprecate his severity. He will not be unjustly severe; he will not indulge a propensity to pen something, which shall be admired, as good writing, whilst his own conscience condemns him for MISREPRESENTING his Author. Whatever therefore, truth and justice require, let it be done — not with unnecessary harshness, but with the kindness and mercy, which every man would himself wish to experience from his judge. The writer is very far from standing forward with PROUD PRETENSIONS TO EXCELLENCE in his plodding task; NOR IS HIS LANGUAGE MEANT TO BRAVE CRITICISM.“

And is not the passage extracted, before this last, from *Page xi.*, A SORT OF LANGUAGE TO BRAVE CRITICISM? Is not the sovereign contempt, which he attempts to inspire for

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\*) See the ADVERTISEMENT, which is sewed just before the INTRODUCTION, but the publication of it is unquestionably of a later date.

all that has been done in Europe, towards the attainment of the Chinese Language, an evident proof of those **PROUD PRETENSIONS TO EXCELLENCE**, which the Author seems to disclaim in the *Advertisement* just quoted?

What others may do, at the perusal of that part of *Page xi.* of Mr. Morrison's *Introduction*, I know not, but if inclined to malice or **MISREPRESENTATION**, the passage here alluded to is certainly calculated to set to work all their powers of retaliation. As to this Essay, it will, I trust, be looked upon as the production of a man truly passionate for this study, but so callous to criticisms and aspersions of all sorts, that he has been impartially profuse in the just praise due to such a learned Author.

The Reader seems, however, rather to expect here, that I should demonstrate the *futility* and not the *bitterness* of the passage alluded to. However evident it must appear, that, to prove Mr. Morrison's charges unjust, a whole Volume must be written, as it would be necessary to analyse all that has appeared since the year 1801. (when the *Elementary Characters* of *Dr. Hager* once more awakened the attention of Europe to the merits of Chinese Literature, which had sunk into profound oblivion for above

half a century); yet, I shall offer a few Observations on the subject, such as my candor and impartiality may suggest.

I readily acknowledge, that the Europeans, who were „so far lost to a sense of propriety as to calumniate those guides, from whom, when they departed for a moment, they fell into error“ deserve the most severe animadversion, and all the blows, that Mr. Morrison's merciless ferrule inflicts upon them: But that those who, filled with enthusiasm, even at the first perusal of a Grammar or a Dictionary of the Chinese Language cried out „O LINGUA DIVINA!“ should be equally deserving of contempt, I cannot allow. It does not seem to me, that the comparison of a Chinese, who „unable to write in a legible hand the Roman alphabet, should yet presume to decide on the beauties or defects of the English or French Language“ be any way applicable to the European Student, who scarcely acquainted with one half of the *Radicals* of the Chinese Language, cries out O LINGUA DIVINA! For, were a Chinese to know by heart, not only his Christ-cross row, but even all the vast repositories of French or English words, as published by BOISTE and DR. ASH, he would not have a greater right, nor even feel more inclined to admire those Languages. These and all others prevailing amongst us,

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being only alphabetical and composed, throughout, of a few signs calculated only to remind us of the sounds of our words, neither have, nor can have, any peculiar beauty in themselves \*). If we exclaim O LINGUA DIVINA! in reading FÉNÉLON and VOLTAIRE \*\*), ADDISON and SHAKSPEARE, we are inaccurate; for, it is not the Language itself that strikes us with admiration, but those sublime thoughts expressed by the most happy combination and choice of words, which have not, in themselves, any peculiar beauty to strike our minds with. We ought, therefore, to cry out properly speaking, O DIVINE SHAKSPEARE! ADDISON! VOLTAIRE! OR FÉNÉLON! and by no means, O DIVINE FRENCH OR ENGLISH LANGUAGE!

Whereas, the peculiar mechanism of the Chinese Characters has something in itself so very ingenious and extraordinary, that no man possessed of a small portion of

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\*) The German Language might have some claims to our admiration by its mechanism; several of its compound Words being as ingeniously contrived as the compound Characters of the Chinese. — They call Wedding for instance, *High-time*; being generally the cause of the highest pitch of contentment or preferment in the temporal existence of man — A Mole, is called the *Thrower by the Mouth*; throwing up the earth chiefly by the strength of its Snout. — A Shift, or Cavil, is termed the *Withdrawing into a corner*. — &c. But the other fashionable Languages of Europe cannot boast of any such intrinsic ingenuity in the composition of their words, and cannot, therefore, excite in a Beginner that admiration, which the Chinese unquestionably does at first sight.

\*\*) I only quote *Voltaire* as an epic and tragic Poet.

common sense ever beheld them, without being struck with surprise and admiration. — When a vast Collection of Chinese \*) books was entrusted to me for sale in 1804, Persons of the first respectability, no less for their rank than their literary attainments, paid me a visit with an intention of spending only a quarter of an hour, to cast a vague glance on that singular collection of Asiatic Volumes. However, they never remained with me less than two hours, and left the room quite in raptures, at the simple elucidation of the plan of some Chinese Dictionary, or the analysis of a few Chinese Characters. Yet, they knew nothing of Chinese, and the librarian, who showed them those books, was scarcely acquainted with the first rudiments of that Language.

The very methodical classification of so many Characters without any alphabet, the strong resemblance, which many of the primitive Groups bear to the object they represent, the compact descriptive energy of many of the most complicated Characters, the numberless combinations of figures formed by the simplest strokes of the pencil,

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\*) The curious may see a compendious account of these books in the *Gentleman's Magazine* for February 1804.

which, as a Missionary (*Mém. des Mission. Tom. IX. Page 328*) admirably described,

„Différemment mis les uns aupres les autres et différemment mariés, assortis, divisés et accouplés, tantôt en se suivant, tantôt en se fuyant, là en s'entrecroisant, ici en s'entreterminant, quelquefois en se fondant les uns dans les autres, souvent en craignant de se toucher, toujours en se proportionnant à l'espace, qui leur est destiné,“

cannot fail of exciting admiration, at the first glance, in the mind of every sensible man, however unacquainted with the Language.

Indeed, who will be the Reader, that will peruse the few hints on the Mechanism of the Chinese Language at *Page. ii.* of Mr. Morrison's INTRODUCTION, or the more diffuse ones to be met with from *Page. xxvii.* to *Page. xxxii.* in MR. MARSHMAN'S DISSERTATION, without feeling inclined to cry out „O LINGUA DIVINA !

The *written* Language of China, therefore, is the only one, that can excite admiration, even in those that do not understand it, just as the *oral* Language of Italy must be supposed to possess a peculiar suavity, even to the ear of



a stranger unacquainted with it; since the almost unanimous opinion of all Europe, on this subject, must be taken as tantamount \*) to the most forcible argument.

Mr. Morrison may possibly tell me here with *Hamlet*:

„let the gall'd jade wince,“

I never meant to blame any of my enthusiastic contemporaries, I principally alluded to FOURMONT'S Works, because he put one Character for another in his Grammar: And where will there be a lover of Chinese literature, that will not feel equally hurt at Mr. Morrison's severe strictures on Fourmont's admirable Works? — Since Mr. Morrison has been so profuse in quotations of Chinese Texts, if he wished to disgrace his most eloquent and learned INTRODUCTION

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\*) The Reader will not be displeased to find here some reasons assigned for the peculiar melody of the Italian Language, by that great Philologist J. J. ROUSSEAU in his Work on Music. „Cette langue,“ says he, „est douce, sonore, harmonieuse et accentuée plus qu'aucune autre. Elle est douce, parce que les articulations y sont peu composées; que la rencontre des consonnes y est rare et sans rudesse, et qu'un très-grand nombre de syllabes n'y étant formées que de voyelles, les fréquentes élisions en rendent la prononciation plus coulante: elle est sonore, parce que la plupart des voyelles y sont éclatantes, qu'elle n'a pas de diphtongues composées, qu'elle a peu ou point de voyelles nasales, et que les articulations rares et faciles distinguent mieux le son des syllabes, qui en devient plus net et plus plein. A l'égard de l'harmonie, qui dépend du nombre et de la prosodie autant que des sons, l'avantage de la langue Italienne est manifeste sur ce point: car il faut remarquer que ce qui rend une langue harmonieuse et véritablement pittoresque, dépend moins de la force réelle de ses termes, que de la distance qu'il y a du doux au fort entre les sons qu'elle emploie, et du choix qu'on en peut faire pour les tableaux qu'on a à peindre.“

with criticisms against such a distinguished Writer, he ought to have produced a very long catalogue of incorrect Characters, either as to their form or signification, and quote the pages, where they are to be found. Without such proofs, every reasonable Reader will answer him with *Horace*

„—— *ubi plura nitent ———, non ego paucis  
Offendar maculis.*„

What would Mr. Morrison say to a malicious Critic, who, casting an envious glance on his learned and elaborate pages, should despise the useful result of all his toils, because at *Page 37.* this Character is found engraven with

Yā 乙

a superfluous dot, it being one of those formed by a single stroke of the brush, according to that Treatise, at the head of the Imperial Dictionary, which is entitled 檢字 *Këen-tsze?*—Or because the Character *Che*, at p. 140. is thus written with *ten* strokes 徹, besides its Radical, although placed, as in the Imperial Dictionary, amongst those formed by *nine* strokes, and thus written 徹 according to that famous Lexicon? \*)

\*) By collating other parts of the Imperial Dictionary, Analogy convinces us, that the right way of writing this Character, is that adopted by Mr. Morrison; but if he intended to correct this error of the Imperial Dictionary, he ought likewise to have placed it amongst those formed by *ten* strokes of the brush, otherwise, how can the Student find it in his Dictionary?

To alledge, in his justification, his having been *ninety miles distant from the press*, while some part of this Work was printing, as he tells us in his ADVERTISEMENT, would not impose silence upon the irritated Critic. For, were his Dictionary even to prove immaculate, his having committed the printing of the least part of a Work of such a magnitude and importance to a *single English printer (ibid)*, without his own personal revisal, could never escape the charge of rashness and imprudence.

Two far more grievous errors have crept, as I have accidentally observed (the great task of completing my engraving allowing me no time for a serious perusal of all these learned pages) in the 32<sup>d</sup>. and 188<sup>th</sup>. Pages, which I invite Mr. Morrison to cancel, before the Work is finished.

At Page 32<sup>d</sup>, second Column, we read as follows:

„ 4 *Olim scribebatur* 5 *Woo*.

Five, see Radical = *uhr*.“

This is a very striking instance of human frailty in a Gentleman of such distinguished abilities. Let the Reader consult p. 46. where the Radical *Urh* is explained, or p. 48. where the other *Woo* (the very same Character *Woo* is read *Illo* by Mr. Morrison, at p. 48.) is interpreted at length,

and he will find nothing there about the Character given at p. 52, as above. But on consulting the Imperial Dictionary, he will see, that the large Character above quoted is there given as an old form of this 殄, which is neither pronounced *Woo*, nor *Hoo*, but *T'hēen*; and means, according to CARDINAL ANTONELLI'S Manuscript, not *five* as Mr. Morrison explains it, but „*Extinguere. Evertere. Abolere. Destrucere. Exscidere.*“ Therefore, the Imperial Dictionary requests the Reader (respecting this Character 殄) to consult not the 7<sup>th</sup> Radical *Urh*, as Mr. Morrison does, but the 78<sup>th</sup> *Tac* 步, amongst those Characters formed by 五畫 *Woo-hwūh*, or *five strokes* of the brush, besides the Radical, which is the accurate form of the above Character *T'hēen*, under which this 殄 is to be seen amongst its obsolete forms. Perhaps this was a mistake of the Printer, during Mr. Morrison's absence from the press, as he observes in his ADVERTISEMENT.

At page 188<sup>th</sup> a much heavier mistake has accidentally met my eye. The phrase „王 | *Wang-pā*“ has this Character 王, translated by Mr. Morrison himself, *a king* (p. 4.), instead of this 忘, equally pronounced *Wang*, but which means *to forget*, and the second Character *Pā* is intended to be this 入, which only means *eight*. How

could it possibly be supposed, that the two Chinese Characters, put to that phrase by Mr. Morrison, could imply, „abuse“ as he says, since their literal meaning would only be *eight kings*? But 忘入 *Wang-pa* written, as corrected by me, very emphatically implies „abuse“, as it means a man *lost* to all sense of honor and virtue, having FORGOTTEN the EIGHT important duties, to be attended to, according to Chinese Ethicks, which are thus enumerated in the *authographical Manuscript* of F. BASILE in my possession:

Chung. chin. he'ou. tsze. lè. é. leën. 'chē.

I. 忠 II. 臣 III. 孝 IV. 子 V. 禮 VI. 義 VII. 廉 VIII. 恥

I. The duty of *fulfilling* one's *engagements*. II. Duties towards *Ministers of state*. III. Duties of *Piety* towards *Parents*. IV. Towards *Children*. V. Duties of *Urbanity*, and *religious Observances*. VI. Of *Justice*. VII. Of *restraining* one's *Passions*. VIII. Of *Modesty*, taken in the Latin sense of *Pudor*.

Mr. Morrison will certainly not dispute the accuracy of the above explanation, as he has observed himself (p. xi.) that „*SOME of the Missionaries of the Romish Church*“ „*have always WRITTEN RESPECTABLY on the subject*“ of Chi-

nese literature. And if some have done so, surely F. BASILE must be one of them, as he is the SOLE AUTHOR of almost all the manuscript Dictionaries, which have hitherto served as interpreters to the greatest number of Missionaries and Supercargoes sent to China, from all the different states of Europe. The invaluable *authographical Work*, in my possession, proceeds exactly in the same order, Character for Character, as that once in the possession of SIR WILLIAM JONES (now in the Library of the Royal Society), and with the other lately published at Paris by Mr. DE GUGNES \*), whose many deficiencies and inaccuracies, however, are evident, by only collating a few articles of them, with this precious Original \*\*), as I have done.

With respect, for instance, to this phrase, nothing of the kind will be found either in SIR W. JONES's or Mr. *De Guigne's* Copies: whilst in my Manuscript under the Character *Pā* we read the phrase in question, with the following

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\*) It is well known, that the French Government obliged Mr. *De Guignes* to invert the order of *F. Basile's* Dictionary, and put the interpretation to the *Index by Radicals*, instead of giving it in the Alphabetical order most wisely adopted by this learned Missionary, for the explanatory part of the Work. See above my Observations on the subject (pp. 54. 55).

\*\*) The marginal references to the alphabetical order of this Text, the many inclosures, expunctions, additions, the numerical and other curious internal signs of reference from one part of a page to the other, the innumerable Chinese texts, with which it is illustrated, leave no doubt to the intelligent Inspector, that this *checker-wise* written Volume is the Work of an *Author*, and not of a *Transcriber*.

definition „*Verbum contumeliosum, quod dicitur, aliquem OBLITUM esse OCTO virtutum fundamentalium*“ which is followed by *eight monosyllables* denoting the pronunciation of the above *eight Characters*: then again under the other Character *Wang* the definition is omitted, but the phrase is repeated, and illustrated with Chinese Characters, both for the phrase itself, and the *eight fundamental virtues* above alluded to \*). — Now to return.

Supposing for a moment, that Mr. Morrison had succeeded in fully demonstrating the Grammar of FOURMONT to be interspersed with many faults; his contemptuous Language against him had been no less unbecoming. For, if *Quintilian* called his age most fortunate, because of the many Preceptors who had preceded it:

„*Tot nos praeceptoribus, tot exemplis instruxit antiquitas, ut possit videri nulla forte nascendi actas feliciorem quam nostra, cni docendi priores elaboraverunt*“

how much more ought we to venerate the *only one*, who

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\*) The Chinese Canonical books assign only *five* fundamental or Cardinal virtues; and of the five Characters adopted to express them, only the Vth. and VIth. of the above eight, are of the number: But the same Canonical and other Chinese Books are filled with duties prescribed towards Superiors, Parents, Children and Magistrates. Honor and Modesty are no less frequently inculcated; so that we cannot doubt of the correctness of F. BAILE in the enumeration of these *eight* duties; his Latin definition might rather be found fault with; for he ought to have said *octo officiorum principalium*, to prevent the supposition, that those eight Characters represented *eight fundamental or cardinal virtues* prescribed by Chinese Ethics.

published Volumes of real utility, to elucidate the Grammatical principles of the Chinese Language almost totally unknown, at that time, in Europe?

Whenever I reflect on the vicissitudes of Chinese Literature, from the publication of MARTINI's *Chinese Atlas* 1655. down to Mr. Morrison's most learned Dictionary 1815. I see a Chain of events so well connected together, that every individual engaged in this study ought to profess obligation to his fellow labourers, and particularly to those, who have published works of some use before him. For I cannot help reasoning thus.

Had not the five following learned Works made their appearance, viz

1. Martini Atlas Sinicus. *Amstelodam*. 1655. folo.
2. Kircherii China illustrata, *ibid*. 1667. folo.
3. Coupletii Confucius Sinar. Philosophus *Parisiis* 1678. folo.
4. F. Varo's Chinese Grammar, in Spanish, *Canton* 1703. 4<sup>to</sup>.
5. Bayerii Museum Sinic. *Petropoli*. 1730. 2 Vol. gr. 8<sup>vo</sup>.

FOURMONT would never have published his *Meditationes Sinicae* in 1737. nor his Grammar in 1742. — Had I not had the good fortune of apprizing the late SIR GEORGE STAUNTON in 1792. of the existence of these two Volumes, the surprising progress of that great Luminary of Chinese Phi-



lology SIR GEORGE THOMAS STAUNTON, would, perhaps, have been much slower. — Had not MR. BARROW'S excellent criticisms appeared in England against DR. HAGER'S *Elementary Characters* \*), his Work would have sunk into sudden oblivion, and perhaps the English would never have thought of publishing any thing in Chinese. — Had not *Dr. Hager* disgraced his most magnificent *folio Plates*, published in LONDON and at PARIS, on the celebrated MONUMENT of YU the GREAT, by a heap of the most absurd Nonsense,

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\*) Both Mr BARROW and myself have justly criticised this Work, particularly for the absurd Remarks it contains respecting the Mechanism and Genius of the written Chinese Language. — I cannot sufficiently express how great my astonishment was, when I read in Note (\*) at Page ix, of Mr. MARSHMAN'S learned *Dissertation* the following words „I feel a pleasure in adding, that, whatever Dr. Montucci and the other opponents of Dr. Hager may have said, relative to his copying these Characters“ (the Radicals) „from Fourmont &c. &c. I have, except in a few instances, found the meaning he has affixed to them exactly coincide with that given in the Imperial Dictionary, and with the current idea entertained by the Chinese whom I have consulted“ Had the meaning affixed by Dr. Hager to the Elementary Characters not proved correct, *Fourmont's Meditationes Sinicae* must have been incorrect and defective: but *Dr. Hager's* assurance in giving, as his own translation from the Chinese, what was in fact nothing else but a crampy abridgment of *Fourmont's Latin* interpretation, well deserved the animadversion of the Critic. — His total ignorance of the subject was, besides, eminently manifest in not having even been able to guide his Artist in the engraving of *Fourmont's Claves Sinicae*; for, he not only let him copy the six mistakes which had escaped *Fourmont's* eye, but even add six more of his own, as I observed in my *Answer* to the *Critical Reviewers*, and was afterwards much better proved by that learned Pamphlet, entitled: „LEICHENSTEIN AUF DEM ORBIS ODER CHINESISCHEN OELBEREICHEN DES HERRN JOSEPH HAGER,“ published at Berlin, by Mr. J. v. KLAPROTH, with the Chinese Characters I had caused to be engraved in London for a similar purpose.

with which he pretended to elucidate them \*); the very learned *historical* and *philological Illustration* of that most ancient *Inscription*, as published by JULIUS v. KLAPROTH Aulic Counsellor to the Court of Russia, would never have appeared in that *quarto* Volume entitled, *INSCHRIFT des YÜ Berlin*. 1811. — A learned correspondent of mine assures me, that without my *DISSERTATION De Studiis Sinicis*. 1808. the French Government would never have renewed the project of publishing a Chinese Dictionary, which they had entirely relinquished, since *Dr. Hager's* shameful retreat from Paris in 1805, although *Mr. De Guignes* was in the French Capital long before that time. — Had *Mr. De Guignes's large folio Dictionary* never appeared, who knows, whether THE HONORABLE THE EAST INDIA COMPANY would ever have thought of encouraging the vast and glorious publications of the REV. MR. MORRISON? At least, without *De Guignes's Dictionary*, that of *Mr. Morrison* would have wanted a powerful foil to set off that immense difference of merit, which subsists between his gigantic and learned publication, and the puny efforts of the French Author.

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\*) See his *Elementary Characters in fol.* London 1801. Page. xxxvii ; and the whole of the Letter-press to be found in his *Monument de Yu*, in fol. à Paris. 1802.

A question naturally arises from this species of reasoning, which the Reader will most probably feel inclined to put to me. If you reckon *Dr. Hager*, and *Mr. De Guignes* amongst the members, who have contributed to the progress of Chinese Literature in Europe, why have you opposed them? — I opposed them from motives, which Mr. Morrison could not possibly have in writing such severe strictures on the Works of *Fourmont* and those of all his own contemporaries. I expected, from my criticisms, a preference, which I was then soliciting, not from any base sentiment of envy, as the *Critical Reviewers* supposed, but from an inward sense of having it in my power, to accomplish the task of Editor of a Chinese Dictionary much better than they. However misconstrued my polemics then were, yet time sufficiently proved the former of my two Antagonists a downright impostor, and the latter, a man capable, it is true, of the most punctual drudgery, but nothing more than a servile copier of an indifferent manuscript, which he was unable to improve, because incapable of feeling its imperfections. — As to myself, I have already sufficiently justified my fruitless activity (pp. 58. to 60); and my only consolation is, that if I die, without leaving behind

me any thing worth noticing, it will not have been the fault either of my good intentions or of my want of exertions.

As to these polemical sheets, they will be found, I trust, dictated by the most ardent Enthusiasm, but not wanting in that share of liberality, respect and praise, due to Mr. Morrison's transcendent merit. I have, therefore, gladly interrupted my Chinese lucubrations for such a glorious cause; and I cannot dissemble, that I was no less desirous of embracing such a good opportunity of disclosing to the public my NEW PLAN for the publication of a Dictionary; in order that any one might adopt it, in case premature death should hinder me from carrying it into execution with complete success.

The latter part of *Page xi.*, and the subsequent ones down to the end of Mr. Morrison's *Introduction* are devoted to the refutation of *Mr. De Guignes's* absurdities, as contained in the *Preface* to his Dictionary. A task, indeed, far beneath a Gentleman of such distinguished abilities, as Mr. Morrison unquestionably is. The Reader, however, will have great occasion to thank him, for his having thus humbled his pen, as he will find, in that part of his *Introduction*, some very new and interesting particulars, respecting the *antidiluvian* and *postdiluvian periods* according to Chi-

nese History, illustrated with some shrewd and pertinent Remarks. The whole well corroborated by a profusion of quotations from the Canonical, and other Chinese Books, and commentaries.

In a *Note* (\*) at *Page* xiii. Mr. Morrison is very liberal in his allowance of Antiquity to the Chinese, as follows.

„According to the dates affixed by Chinese historians, the various reigns from *Fuh-he* to the present year 1815. make in all 5200. years. From *Fuh-he* to *Yaou* 1140. From *Yaou* to *Confucius* 1700. From that to the present time 2360. “

This account (if there is no error of print) lengthens the antiquity of the Chinese by more than four centuries, over and above what the most liberal Missionaries have allowed them; but before we attempt to prove it erroneous, we must patiently wait for the appearance of that *Chronological Table* promised TO THE READER by Mr. Morrison (see the very beginning of this Essay) and which is to contain „the remarkable occurrences; origin of customs; amount of population“ &c. &c. to be published „as an Appendix“ to his Dictionary. — Welcome will these Treasures be!

Immediately after the INTRODUCTION, we find a *Page* explaining the *Marks of abbreviations*, the *Letters* adopted

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to show the *pronunciation* of Characters, and the *signs* indicating the Chinese *Tones*.

In the first of these Articles, Mr. Morrison seems to hint, that the various forms of which many of the most usual Characters are susceptible, are *only* denoted, in the Imperial Dictionary, either by these two 或作 *Hwǒ - tsǒ*, or this single one 同 *Tung*.

As I have particularly laboured for upwards of six years in collecting the various forms of Characters for my Engravings, I can assure the Reader, that the <sup>other</sup> Characters adopted by Chinese Lexicographers to point them out are no less than FOURTEEN; besides the *ancient* and *vulgar* ones, which, as Mr. Morrison elsewhere observes, are denoted by these 古 *kou*, *ancient*; and 俗 *Suh*, *vulgar*. Here they are all, as I have found them.

1. 亦 2. 又 3. 本 4. 隸 5. 籀 6. 今 7. 譌  
8. 通 9. 別 10. 省 11. 一 12. 贅 13. 讀 14. 書

Whenever any one of these Characters is found in the body of the interpretation of a Character, immediately followed by the above one called *Tsǒ*, which means *to make* or *to*

*form*, the subsequent one is *almost always* \*) a various form of the classical Character there explained, and has precisely the very same sounds and meanings. — The best part of these *fourteen* Characters occurs in the Imperial Dictionary too for the same purpose.

I shall forbear entering on the explanation of those *fourteen Characters*, or on the discussion of what the Chinese properly mean by such appellations given to the various forms of their Characters, because two very learned friends of mine, now at Paris, are preparing for the press a large *supplementary Volume* to *Mr. De Guignes's Dictionary*, wherein these subjects will be skilfully and diffusely handled, as I well know, from the perusal of the first sheets, which they were so good as to communicate to me some time ago.

The *eighth* of the foregoing *fourteen* Characters, which is pronounced *T'hung*, is also adopted to represent a synonymous meaning, as Mr. Morrison very justly observes, but then it is not followed by the other Character *Tsō*.

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\*) I have said *almost always*, because any one of these Characters may not only be found significant of itself, but sometimes, even when joined to *uo*, they do not point out a various form of a Character, but rather a variation in the composition of a phrase before exhibited with other Characters. So that some knowledge of the Language is requisite to select well the real variations of form peculiar to the Characters.

The second column of the *same Page*, in Mr. Morrison's Dictionary, contains Directions to the Reader respecting *Sounds*, which the English *Letters* adopted to express the Chinese pronunciation are intended to represent. The simplicity of his Plan is truly commendable in this respect; but I have not been able to reconcile the *uniform* application of these Directions, in the course of Mr. Morrison's Dictionary, with the sounds given to the same Characters in the celebrated TWINS before described p. 22. and in the other Chinese *Rhyming Dictionary* mentioned at *Page* 28. As these objects, however, come better within the province of Grammar, I must suppose, that they will be most clearly elucidated in that Work, by Mr. Morrison, which I have not yet had the good fortune to procure. (See *Page* 19.)

We now find, in this learned Volume, a DOUBLE DISPLAY of the 214. CHINESE RADICALS: once in the *manuscript* form *Page*. 1. to 9. and then again *Page*. 10. according to the *Sung-pan*, or *printed* form. It is impossible to give the Reader an adequate idea of the superexcellent execution of these MOST BEAUTIFUL TYPES, without the actual inspection of the Volume, which being, besides, printed on a superfine Chinese paper, most unquestionably baffles all possible European attempts at imitation.



However, as soon as this fascinating sight will be done away by the repeated inspection of the Student, how very often he will have occasion to complain of the *incompleteness of these TWO TABLES* of Chinese Radicals!

Had Mr. Morrison adverted to his own excellent aphorism in the compilation of this part of his Work, namely,

„The Imperial Dictionary was intended for Natives, not for Foreigners “

he would never have contented himself with the usual *forty various forms* of the Radicals, as given by Chinese Lexicographers. He would certainly have given them all, and then these *various forms* would have been little short of *four hundred*.

I readily acknowledge that none of the Radicals is susceptible of so many variations, as the 213<sup>th</sup> *Kwei*, the *Tortoise*, which has no less than *twenty-two*, as we have seen at *Page 18*: yet very few are entirely destitute of them, particularly in the *written style*, so often adopted even in printed books, as I have before observed.

Some of these were absolutely indispensable for Beginners, to prevent their mistaking one Radical for another.




A A

For instance, this 𠂇 is a variation of the 113<sup>th</sup> Radical 𠂇 *She*, although it does not bear the least resemblance to it, and has a very strong one with the 145<sup>th</sup> *E* 衣, which when placed to the left of the Character, as the above, is thus written 𠂇. — Again, who would not suppose that this 𠂇 figure were a variation of the 151<sup>st</sup> Radical 𠂇 *Tow*? and yet, it is a very usual lateral form of the 157<sup>th</sup> Radical 足 *Tsuh*, and never of the 151<sup>st</sup> — Many and many are the Observations and Distinctions to be made on the usual 214. Radicals, to pave the way to the European Student for the attainment of this Language: but Mr. Morrison cannot, for all that, be blamed for having been deficient in this respect, if we are to suppose, that all these subjects have been treated of, at length, in his Grammar.

To make a Dictionary arranged by Radicals, as that of Mr. Morrison, any way useful to a Beginner, nothing is more essential, as I observed before pp. 62. to 65., than a thorough knowledge of the differences, which subsist between the *manuscript form* of the Chinese Characters and Radicals, and the *printed formal one* called *Sung-pan*: in order that he may learn how to reckon with accuracy the strokes of the pencil, by which every Character is formed; without

which, all his attempts at finding most of the Characters will be frustrated.

A great Chinese Scholar, like Mr. Morrison, becomes quite insensible of these elementary difficulties. It is, therefore, no wonder to read at *Page 9.* the following paragraph, which is here transcribed, as peculiarly needful of some supplementary Observations.

„The ONLY source of mistake in numbering the strokes of the pencil is in square \*) Characters like  K'how, „the Mouth“ or those which are open at the bottom, like  Keung, „A Wilderness.“ The Chinese reckon that K'how is formed by three strokes, and Keung by two. Thus they first write down the stroke on the left, then the top and right side, by one stroke of the pencil, and last of all the cross stroke at the bottom. } First made,  second, — last.“

However excellent this Observation is, with respect to a very considerable number of quadrangular forms, yet it is far from being *invariably true*. The 58<sup>th</sup>. and 80<sup>th</sup>. Radicals

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\*) Square must be taken here for *quadrangular*, for, Chinese writing in no instance produces a single right angle in the whole Character, since all the horizontal lines ascend from left to right. — In the printing style, of which the few Characters of this short quotation exhibit a specimen, many rectangular figures occur; but very seldom a *perfect square*. — It is further to be observed, that the Character K'how is here given, as in the original, rather larger than it ought to be, to make the Reader sensible of its analysis. I was very near altering its name and signification for those of the next Radical Hwuy, *An Inclosure*; for which Mr. Morrison's analytical observation would have answered as well; but such a liberty might have been censured in a quotation.

Ko 𠂇, and Woo 𠂇 for instance, present each a quadrangular form, but which is made by only *two strokes* of the pencil. Again, this Character 衰, which greatly multiplies its appearance in books, by associating with several Radicals, exhibits another quadrilateral figure, which is formed by *four strokes*.

The before quoted Radicals recurring still oftner than this last Character in the composition of many others, a Student, who had read, Mr. Morrison's paragraph before quoted, would never suppose, that a little prolongation of one or two of the sides, in such figures, would immediately produce an exception to a rule so positively laid down by him as invariable.

The Operation of numbering the strokes of the pencil too, is far more intricate than Mr. Morrison supposes in the above-cited paragraph. MANY are the sources OF MISTAKE, and *not one alone*, as he affirms. It is tolerably easy in elegant and accurate writing, but it is excessively difficult in the most classical printing style. In the former, besides, a great perplexity arises from the frequent liberties taken of encreasing or diminishing the number of the component strokes, which cannot be removed but by exhibiting each Character in every one of its compendious, or more

complicated manuscript forms. In the latter, it seems, that the number of strokes are wantonly multiplied merely for the sake of formality and handsome appearance. I shall select here *six Radicals* from Mr. MORRISON'S DOUBLE TABLE of them: the large *manuscript* one from *Page 1.* to 9. and the small *printing* or *Sung-pan* one at *Page 10*; and I hope to convince the Reader, that the number of strokes differs in the same Radical, according to the one or other of these two Styles, which are both in universal use.

Thus we see that, in the large *manuscript Style*  
 the      17<sup>th</sup>      22<sup>d</sup>      28<sup>th</sup>      83<sup>d</sup>      120<sup>th</sup>      133<sup>d</sup> Radicals

口 匸 厶 氏 糸 至

have      two,      two,      two,      four,      six,      six strokes;  
 and in the small *printing* or *Sung-pan* Style, they

口 匸 厶 氏 糸 至

have      three,      three,      three,      five,      eight,      seven strokes.

A Volume might be written to instruct completely the Student in the art of accurately numbering the strokes in all instances, as the Reader will easily conjecture, after the perusal of the above Observations. — As I cannot now find time to write one, I shall confine myself to a NEW DISPLAY of the Chinese *elementary strokes*, both as they are

written and as they are *engraved*, according to the *Sungpan*, or *printing* style, just as I gave them before in my *Remarques Philologiques*, Page 116: particularly as a Box, full of these pamphlets and intended for England, miscarried on its passage from Dantzick to London, which, in those turbulent times, was the only Port open to Great Britain on this side of Europe.




















































An attentive inspection of such a TABLE will considerably facilitate the accurate numbering of the elementary lines to the Beginner, by pointing out to him the striking differences between the two Styles, *manuscript* and *Sungpan*; as he will observe, how *a single* stroke of the pencil in the former is often changed into *two* or *three* in the latter. He will then readily acknowledge, that *the sources of mistake* for Beginners, in the essential operation of numbering the strokes of the Chinese writing pencil, *are many*, and *not one alone*, as Mr. Morrison positively affirms in the paragraph before quoted (see Page 95).

## A TABLE

of the ELEMENTARY STROKES of the brush, by which all Chinese Radicals and Characters are formed, both according to their *manuscript*, and *Sung-pan* or *printing* Styles.

NB. All Chinese Dictionaries number the strokes according to their own method of *WRITING* and not of *PRINTING*.

MANUSCRIPT, SUNG-PAN. MANUSCRIPT, SUNG-PAN. MANUSCRIPT, SUNG-PAN.

(I. Yib.)	(VI. Keue.)	(IX. Ya.)
(a)   <i>idem.</i>	 <i>id.</i>  <i>or</i> 	 <i>id.</i>  <i>or</i> 
(II. Kwan.)	(e)	(X. Yin.)
 <i>id.</i>  <i>or</i> 	 <i>id.</i>  <i>or</i> 	 <i>or</i> 
(III. Chao.)	(a)	(g)
(b)  <i>id.</i>  <i>or</i> 	 <i>or</i> 	 <i>id.</i>  <i>or</i> 
(IV. Peih.)	(VII. Fuh.)	(XI. Keue.)
 <i>id.</i>  <i>or</i> 	 <i>id.</i>  <i>or</i> 	 <i>id.</i>  <i>or</i> 
(V. Yib.)	(VIII. E.)	(XII. Nio.)
 <i>id.</i>  <i>or</i> 	 <i>id.</i>  <i>or</i> 	 <i>id.</i>  <i>or</i> 
(XIII. Keuen.)		
 <i>id.</i>  <i>or</i> 	 <i>id.</i>  <i>or</i> 	 <i>id.</i>  <i>or</i> 

This TABLE must be illustrated by some GENERAL and PARTICULAR OBSERVATIONS. The latter will follow, with proper references to those Elements which will require them, immediately after the

#### GENERAL OBSERVATIONS.

The above TABLE taken, as to its primitive Elements, from that *preliminary Treatise* of the Imperial Dictionary entitled 檢字 *Kēn-tsze*, is fully adequate to do away the inveterate prejudice, which has hitherto prevailed amongst us, of supposing, that all Chinese Characters are formed by no more than *six* primitive strokes of the pencil variously combined; and that, because *six only* are given as Radicals. We might as well affirm, that there are no more than *twenty three* Characters made by *two* strokes, because the Radicals of that Class are not more numerous. Yet of such Characters there are more than twice that number, and of those made by a single stroke of the pencil there are *thirteen*, as we have seen above.

That these *thirteen* Elements assume, in the composition of Characters, all the various shapes seen in the TABLE just before exhibited, must be obvious to the Adept; and the Tyro will be convinced of it, by the perusal of the subsequent PARTICULAR OBSERVATIONS, and still better by practice.





















For want of those Dictionaries and Books, which particularly treat of the various *metamorphoses* of these *thirteen elementary Strokes* I may, probably, have been mistaken in attributing some various forms to one primitive Element, which properly belong to another. But this is of no consequence to the European Student; it is sufficient, he is apprized of their existence, to be able to number the component strokes of each Character with accuracy.







He is particularly requested to take notice of the *twenty various forms* exclusively belonging to the *Sung-pan* or printing formal style, among which he will find *only the first* of them equally as simple, as those of the manuscript; all others being composed of either *two*, or *three* different pieces or strokes, which must, however, be taken as a single one.






In exhibiting all the various shapes of these Elements I have confined myself to those *external differences of form* which they assume in the composition of Radicals and Characters. Had I indicated all their different *sizes* and *positions*, I might have more than doubled their number, as the Student will easily perceive by the most superficial inspection of a single page of a Chinese book.

## PARTICULAR OBSERVATIONS.

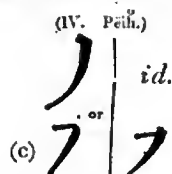
MANUSCRIPT. SUNG-PAN.	MANUSCRIPT. SUNG-PAN.
(I. Yih.)	(VI. Keue.)
(a)   <i>idem.</i>	 <i>id.</i>  or   or   or   <i>id.</i>  or  (a)    or  (a)  

(a) The last but one Variation of the VI<sup>th</sup> Element *Keue*, however like it may seem to the first *Yih*, is nevertheless a distinct Element, and must not be confounded with it. The Chinese distinguish them most particularly, even in the *Sung-pan*, as may be seen in that *preliminary* Treatise at the beginning of the Imperial Dictionary, which is entitled *Phëén-sze* 辨似, where we are taught how to discriminate many similar Characters, amongst which are the two following: namely, the 103<sup>d</sup> Radical *Shoo* 疋 and another Character called *Yá* 疋, between which no other difference of form subsists, than what we see in their top horizontal lines. — Sometimes, this aduncous stroke *Keue* extends its hook as in the Character 今 *Kin*; and then it is formed, in printing, as if it were a stump of the first variation of this Element.

MANUSCRIPT.	SUNG-PAN.	MANUSCRIPT.	SUNG-PAN.
(II. Kwan.)		(III. Choo.)	
	<i>id.</i>	(b) 	<i>id.</i>
, or			<i>id.</i>
(b) 	<i>id.</i>	, or	
			<i>id.</i>
		, or	
			<i>id.</i>

(b) Although we find the 8<sup>th</sup> Radical *Tow*, in the Imperial Dictionary, sometimes thus written  with a *Choo*, and a *Yih*, and sometimes thus , as in Mr. Morrison's Dictionary; yet it would be too much against the universal mode of writing these two vertical lines, which crown so many Radicals and Characters, to suppose them formed by the *third* Element, or dot *Choo* dropped on the horizontal *Yih*. It is plain that, according to the most usual mode of writing this Radical *Tow*, what falls upon *Yih*, is not a *Choo*, but rather a stump of the second Element *Kwan*, and therefore its variation marked (b) must be admitted. — It is likewise worthy remark, that the Imperial and other Dictionaries, instead of the above represented vertical Radical *Tow*, write in compounds the 7<sup>th</sup> Radical *Urh* : thus, for instance, we find the 149<sup>th</sup> Radical *Yen*  written thus ; which must, however, be looked upon as a very stiff and formal way of writing, worthy of being known, but not imitated.

## MANUSCRIPT. SUNG-PAN.

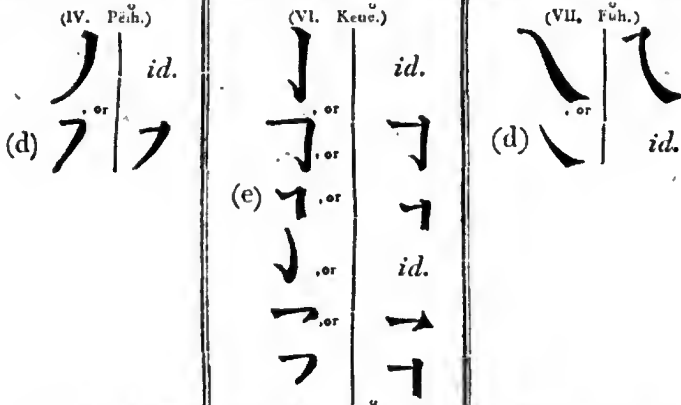


(c) Since this fourth Element *Pēih* forms a part of this 34<sup>th</sup> Radical *Che* 𠂇, of the two subsequent ones, and other Radicals and Characters; it must be supposed susceptible of an horizontal prolongation at the top, and consequently of a second shape, as I have attributed to it. — Such a various form is peculiarly necessary in the formation of the lateral part of the 54<sup>th</sup> Radical *Ying* 𠂇, and is diversified in the *Sung-pan*, as we see it opposite. — What is most remarkable is, that when this Element takes a longer horizontal extention, thus 𠂇, it is then constantly written instead of these two strokes 𠂇, in this lateral form 𠂇 of the 145<sup>th</sup> Radical *E*; and very often instead of these two 𠂇 in the lateral form of the 152<sup>d</sup> Radical *She*, and other Characters. — In such cases this *single* stroke of the pencil must, of course, be reckoned for *two*.

MANUSCRIPT. SUNG-PAN.

MANUSCRIPT. SUNG-PAN.

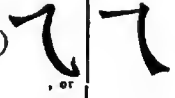
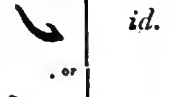
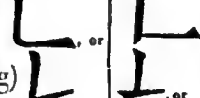
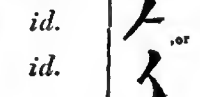


MANUSCRIPT. SUNG-PAN.



(d) The seventh Element *Fuh* is peculiarly distinguishable from the fourth *Pěih* by a sort of beaked and hooked point, besides its position opposite to that of *Pěih*. It is eminently conspicuous, when it either proudly towers at the top of a Character, thus 丙, or is humbly prostrate at its base, as in 之. — Its aduncous point is, however, mostly lost, when about the middle of the Character, if not isolated, as in *Chang* 丈, and rather rests on, or touches other lines with it, as in the 9<sup>th</sup> Radical 人 *Jin*. — Hence its various form (d) which, however, some attribute to the IV<sup>th</sup> Element *Pěih*.

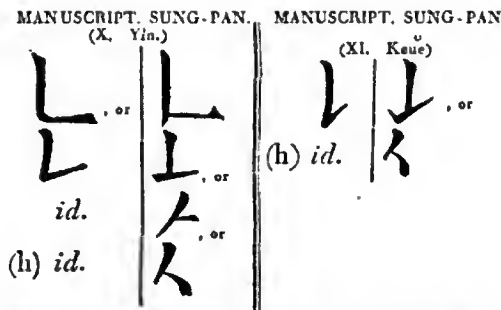
(e) These two diminutive forms of this VI<sup>th</sup> Element *Keue* are particularly visible in the formation of the 112<sup>th</sup> Radical *Ch'ho*, which, in compounds, is thus written 𠂇 and thus printed 𠂇. They might, perhaps, be looked upon as a variation of the IV<sup>th</sup> Element (d), or similar to the last form of this VI<sup>th</sup> Element.

D D

MANUSCRIPT. SUNG-PAN.	MANUSCRIPT. SUNG-PAN.	MANUSCRIPT. SUNG-PAN.
(VIII. E.)	(X. Yin.)	(XI. Keue)
(f)  id.  id.	(g)  id.  id.	(g)  id.  id.

(f) In my *Remarques philologiques* I had omitted this Element, and had, with less propriety, attributed its very frequently recurring forms to the V<sup>th</sup> Element *Yih*; for whatever I wrote in that Pamphlet was chiefly from memory, my Chinese books being then detained in a British port; (see *Note at Page 20.*) and no other Chinese Dictionary was to be found in the Berlin Royal Library, than the compendious one *Tsze-hwai*, where this Element and the XII<sup>th</sup> are omitted. *E* is eminently conspicuous in the formation of the 183<sup>d</sup> Radical *Fe* 飛, where it appears twice in its classical form. Its two variations are materially essential to the formation of the two Radicals 心 *Sin* and 戈 *Ko*, and enter in the composition of an infinite number of Radicals and Characters.


(g) The difference between this various form of the X<sup>th</sup> elementary Stroke *Yih*, and the primitive figure of the XI<sup>th</sup> *Keue*, consists chiefly in this, that the former admits of other lines resting on its inferior part; as we see in the 46<sup>th</sup> element *Shan* 山, and an infinite number of Radicals and Characters; but *Keue* admits of none.



(h) This figure occurs in the composition of Characters of such disparate mechanism, that it must be looked upon as a *printed form* of both the X<sup>th</sup> and XI<sup>th</sup> Elements. The descending angular line, for instance, on the left of the 38<sup>th</sup> Radical *Neu* 女 is certainly nothing else, when ac-

curately written, than the tenth Element *Yin*, moved from its perpendicular position, and inclined towards the right, which in the printed form appears, however, nearly like (h). The same stroke twice repeated on the upper part of the 120<sup>th</sup>

Radical *Meih* 糸 cannot be any thing else than the various form (h) of the XI<sup>th</sup> Element *Keue* twice written, in the manuscript style; but in printing, it appears first as this form (h), and then in the classical printing figure of this Element XI<sup>th</sup>. In both these instances it appears formed by two strokes of the pencil (see the two forms of the 120<sup>th</sup> Radical at Page 97). —Hence it is, that the celebrated TWINS, being published before the system of 214 Radicals, as we observed at Page 25., have placed the above mentioned Radical *Neu* amongst those formed by *four* strokes, and the other *Meih* amongst those formed by *eight* strokes of the pencil, instead of considering them respectively composed of *three* and *six*, as in the Imperial Dictionary.

(i) 

(i) The Student will often be deceived in numbering the strokes of those numerous Characters, wherein this Element is introduced. In many, as in this *Jin* 仍, for example, he will be obliged to reckon this meandrous stroke *Nàe*, as a *single* one: but in this 及 *Keih* he will find the same stroke reckoned for *two*. The reason of this he will find, by turning to that very useful and excellent treatise entitled 運筆 *Yün-p'ih*, amongst the *Prolegomena* of that celebrated Dictionary *Ching-tsze-t'hung*, which served as a ground work for the compilation of the great Imperial one. For he will be taught there, that in writing this Character *Keih*, we ought first to draw this 尸 and then this 乂. The whole Character ought, therefore, to be written thus 及; but it will never be found so exactly done, in either the Imperial or other Dictionaries. — Again, who would not imagine to see a specimen of this Element *Nàe* in the before quoted 54<sup>th</sup> Radical *Ying* 纟? Yet, it cannot be; for in that case, that Radical would be found amongst those formed by *two strokes* of the pencil; but it has been placed amongst those formed by *three strokes*, and consequently it must be analysed, as I have done before in my Observation (c), *Page* 104.



After the inspection of the TABLE at *Page 99.* and the perusal of these OBSERVATIONS, who will feel disposed to side with Mr. Morrison, and maintain, that *the sources of mistake*, in numbering the component strokes of the Chinese Character, are *not many*, but *one alone*, as he affirms? (See *Page 95*).

Before I conclude this Essay, I must call the attention of my Reader to two particular Radicals, which have for a long time perplexed me in my researches, and which have been, however, passed over in silence by Mr. Morrison, as well as all others. They will be acknowledged, I am sure, as two striking instances of the great difficulty, which the studious have to encounter, whenever they endeavour to reconcile the apparent figure of the Character with the accurate number of the component strokes, even in the *writing style*.

The first of the two Radicals, here alluded to, is the 95<sup>th</sup>. *Heuen*, exhibited, at the top of the next Page, first on a large scale and in its *manuscript* form, as given by Mr. Morrison at *Page 4.* and again in a diminutive size, according to the *Sung-pan* or *printing* style, as given by him in his TABLE at *Page 10.* thus.

E E

𠄎 𠄎

Who would not suppose that the first was formed by *six* strokes of the pencil, and the other by *four*? Yet this Radical is ranked among those of *five strokes*. The solution of this difficulty is most excellently given in F. BASILE'S *authographical manuscript Dictionary* before mentioned (pp. 81. 82. and *Note* (\*\*), where after the usual explanation of this Radical, as a significant Character, we read as follows.

„Haec est *Hao* \*)Imperatoris praesentis dicti *Kam-hi*. Sinae autem scribes, hoc sine, non ponunt ultimum punctum, ob reverentiam, et licet per se \*\*) nihil significet haec litera, nihilominus ita practitant „(solent)“ cum apud ipsos scribunt vivente Imperatore, ut in libris impressis &c. videre est.“

According to this illustration therefore, this Radical ought to be written with a dot more, thus 𠄎, as it was written and printed before *Kang-he's* reign, as may be ascertained by consulting the TWINS before described and other Dictionaries of older date, than the Imperial.

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\*) By *Hao* the Chinese mean the private name of the Emperor, which it is prohibited either to utter or write under pain of death. See *Mémoires Des Miss.* Tom. XV. 287. 288.

\*\*) We must understand that this Character means nothing as they now write it, being only a part of a Character.—Another found under the 66th Radical *Ho* is equally mutilated for the same reason.

Mr. Morrison's large character being copied, as he says, from a Dictionary, published for the first time in the reign of the late Emperor *Kien-lung*, we must conclude that this token of reverence shown to that very learned Emperor KANG-HE continues to this day.

The other very puzzling Radical above alluded to, is the 212<sup>th</sup> *Lung*, thus accurately copied from Mr. Morrison's beautiful INDEX, *Page* 9.

龍

Let the most ingenious Mechanic, or even Adept in Chinese, reckon its component strokes; and I am sure he will find *seventeen*, and not *sixteen* of them: and yet it is uniformly given in the Chinese Lexica, the Imperial not excepted, as one of the *two* Radicals formed by *sixteen* strokes of the pencil. The reason is, that Mr. Morrison's beautiful modern Dictionary, as well as two and twenty others in my possession, are incorrect in writing the above Radical. The remaining two Lexica in my Collection are the only ones I have ever seen with this Radical correctly written. These are CARDINAL ANTONELLI'S Chinese and Latin Dictionary, and the well known national one entitled *Ching-tsze-t'hung* (see Mr. Morrison's Introduction

Page viii.) of which I possess the *genuine* Edition most superbly printed.

These two eminent Lexicographers write the above mentioned Radical *Lung* thus;

龍

and then indeed it may be reckoned among the Characters formed by *only sixteen* strokes of the pencil. — For a confirmation of all this, we have only to consult the before mentioned Treatise (Page 108.) entitled *Yün-peih* 運筆, wherein we are directed first to write this part 音 on the left, then this little *Yih* 一 at the top of the right side, and then this Group 𪛗. We are, moreover, told that this Character is also formed, as in Mr. Morrison's Index of Radicals, by writing, after the above Group on the left, these two strokes 卜 at the top of the right, and then this 𪛗 Group; but such a way of writing is declared 今俗 *modern vulgar*, and it is expressly remarked, that, in such a case, this Radical *Lung* is formed by *seventeen* strokes of the Brush, and not *sixteen*, as it ought to be.

Notwithstanding all this, almost all the Chinese Dictionaries exhibit this Radical as in Mr. Morrison's INDEX,

in defiance of the very rule, they have laid down in their *Prolegomena*.

The Author of a very singular folio manuscript Dictionary on Chinese *thick vellum paper* (a specimen, by the by, of what many Europeans suppose the Chinese incapable of manufacturing) unties the gordian knot, by writing this Radical thus 龍; in which, however, he is not followed by any of my other *three and twenty* Chinese Dictionaries.

The *double Index* of Radicals in Mr. Morrison's Dictionary is immediately followed (from *Page 11.* up to *Page 188.*) by the Dictionary itself regularly proceeding, from the first Radical *Yih* up to a part of the *third* Article under the *twelfth* Radical *Pā*, being nearly the *twenty second Part* of the first of the three voluminous *Parts*, of which this gigantic Work is to consist, according to its *TITLE PAGE* (see my first *Note, Page 3.*)

And now I forbear extending \*) my Observations any further, to return to my drudgery of collecting the various forms of the most usual Characters, not yet engraven,

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\*) I here most solemnly declare again that I have not even, slightly perused the published Part of Mr. Morrison's Dictionary, and that the few corrections given above (from pp. 78. to 83.) were only occasioned by an accidental glance cast here and there, when I first received this very interesting Volume.

that is, of those numerous ones to be met with in the *Classical* and the *Missionaries* Dictionaries, particularly in the celebrated TWINS before described (pp. 22 to 27.); from the syllable PANG (where I left off, when I undertook to write these sheets) up to XÜN, being the last, according to the Portuguese mode of marking the pronunciation of Chinese Characters, as adopted by the Authors of the TWINS and many others; from which I shall never deviate, for reasons too obvious to deserve here any particular justification.

Wishing again health, perseverance, prosperity, and the most fortunate success to the AUTHOR and PATRONS of the very glorious literary undertaking, which has been the primary subject of this Essay, I once more take leave of polemick disquisitions, in hopes of having sufficiently paid due homage to the transcendent abilities of the REV. MR. MORRISON, and proved, at the same time, that were I to live long enough to complete my intended Work, it would not prove a supernumerary or useless one; for, as I observed at *Page 61*.

Notwithstanding the Extensiveness and Importance of *Mr. Morrison's* excellent Dictionary, much is left to be done to introduce the European Tyro to the knowledge of the most essential elementary mechanism of the Chinese Character; and that a Work like that before described and long ago projected by me, would have proved highly useful to Beginners, even before the rich materials, which *Mr. Morrison's* Work is likely to furnish us with.

— — — THE END. — — —

H O R A E S I N I C A E:  
TRANSLATIONS  
FROM THE  
POPULAR LITERATURE  
OF THE  
CHINESE.

---

BY THE  
REV. ROBERT MORRISON,  
PROTESTANT MISSIONARY AT CANTON.

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A  
NEW EDITION,  
WITH THE  
CHINESE TEXT,  
*of above 1000 Characters,*  
TO THE  
CHINESE PRIMER SAN-TSI-KING.

---

G g





## ADVERTISEMENT

BY

THE EDITOR.

The following Translations of small Chinese Tracts of great popularity and celebrity, although not so very \*) literal as to be of great use to the Student, are yet perhaps, still better calculated to bring us acquainted with the \*\*) „literary taste of „the Chinese, and what is considered a respectable mediocrity „of attainment among them,“ than the most interesting Pages of the numerous *French and Latin folio and quarto* Volumes of the Romish Missionaries. For, as the Editors of the first Edition judiciously observed \*\*) „their prevailing sentiments are „here developed in documents of unquestionable fidelity, and no „inconsiderable light is thrown upon their characteristic Man- „ners, and their general tone of intellect and morals.“

I hope Mr. MORRISON will consider my reprinting of his own Work as an unequivocal testimony of the sincerity of those sentiments of Esteem and Admiration due to his rare talents, and which I have repeatedly expressed in the foregoing *Essay*. Should some rather tart expressions have escaped my pen in defending the cause of this LINGUA DIVINA, I entreat him to look upon

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\*) I don't mean to find fault with Mr. Morrison's Translations in saying so. To translate Chinese verbally, in any of the modern Languages, is next to impossible. — I know no other Language but Latin capable of giving a *verbal*, and tho' *barbarous* yet *intelligible*, translation of the Chinese.

\*\*) See the ADVERTISEMENT at the beginning of the first Edition, London 1812.

them as involuntary offences of an overheated Enthusiast, and not as malicious traits of an envious Critic.

As to the PROPRIETORS of the first Edition of this small but invaluable Book, they will not find fault, I trust, with my accommodating the Public with a few more copies of it; since they have so long neglected to republish it, that it has been out of print for more than these three years.

I never could succeed, in purchasing or seeing a printed copy of it, notwithstanding my repeated applications to my London Bookseller in 1814. and 1815. and the most active subsequent exertions of my literary Correspondent there, who is no less passionately fond of these studies than I am. After many and many fruitless applications, he wrote to me thus a twelve month ago. „Finding that *Morrison's horae Sinicae* is unpurchasable, I have had the printed Edition carefully transcribed with „particular attention to the preservation of the order of pages „&c. \*) in the original, to prevent hesitation in citing the „transcript.“

This excessive scarcity has induced me to put to press the manuscript copy kindly lent to me by my friend, for this purpose; and I question much, whether the *Sinologi* will be more obliged to me for this Volume as the *Author* of the *first* Part, or as the *Editor* of the *second*.

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\*) The numbers on the lateral margins of this Edition indicate the pages of the first.

To render such a Work peculiarly acceptable to the lover of the Chinese Language, I have caused the TEXT of the first and most interesting of these Tracts to be carefully drawn and engraven from a very neat Chinese Edition, of the *Manuscript* style, in my possession. This Tract being, as I have called it, A POPULAR CHINESE PRIMER, is the easiest composition of which a Beginner can possibly attempt a verbal translation by way of improvement; making use of a Dictionary with European interpretation and of Mr. Morrison's Version of this Work, which faces here the Text \*) page for page.

The Draughtsman of these TABLES and of all the Chinese Types of the preceding *Essay*; is Mr. WILLIAM KOERBER a Native of Berlin, and an Artist whose name, on account of his genius, skill and assiduity well deserves to be transmitted to posterity. His pencil and chisel have been incessantly employed in tracing and engraving the Chinese Character, under my direction, for upwards of seven years. He had not been one twelvemonth busy at this new and difficult Work \*\*), when he was able to copy at sight the most complicated Character, invert its face, as necessary in printing, diminish or encrease its size, without injuring in the least the original taste and symmetry of the Character, and without using either transparent paper, or any other

\*) I must, however, apprise the Student, that Mr. Morrison's Text is somewhat different from that published here. Some of these differences I have pointed out in the *Notes*; but want of time and room prevented me from going through a more minute Collation.

\*\*) The engravings for my *Remarques Philologiques*, and *Reply to Mr. De Guignes* served him as a sort of initiation into this Art.

mechanic tool generally adopted in executing a *fac-simile*. A pulmonary complaint attacked and disabled him from engraving in the month of November 1815. To my great sorrow, I now see this worthy member of society snatched by inches from the world. He is now at his last gasp. \*) Mr. JOHN CHRISTIAN KROß his Countryman has succeeded him as Engraver of his designs, since May 1816. a young man, whom I hope soon to find as skilful in the art of drawing the Chinese Character, as he is now in cutting the designs of his predecessor.

Those conversant in these studies will readily acknowledge, on the first inspection of the following Pages, that these Artists were fully qualified for their several tasks, and will not hesitate, I trust, to believe my assertion, when I assure them, that not a single stroke or a dot of the original has escaped their vigilant eyes \*\*) assisted by my own direction and revisal.

Yet, several of these Characters will not be found, as here exhibited, in either *Mr. De Guignes's* or *Mr. Morrison's* Dictionaries, Let not this disappointment be attributed to the want of accuracy in this publication, but solely to the necessity of compiling for the European Student another Dictionary on the PLAN and according to those PRINCIPLES laid down by me at length in the foregoing ESSAY. (See particularly what I have observed at *Page 64.*)

I lastly invite Mr. MORRISON to give us a third Edition

\*) Without the mortal illness of this worthy Man, only thirty five years of age, the Engraving for my Dictionary would now be drawing towards its end.

\*\*) My skilful Draughtsman has even rectified some of the most capricious sports of the Chinese pencil.

of his invaluable *Horae Sinicae* with the Text to each of those Tracts, and add to them all others mentioned in the following Literary Notice, which he prefixed to the *San-tsi-king*: as the best means of training the European youth, by degrees, to the progressive attainment of the most useful and most admirable Language of the remotest and most populous Kingdoms of Asia.

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\*) The Notes to be found here and there are likewise done by the Translator, except the few signed, Editor.

\*\*) To express the sounds of the Chinese Characters, I have scrupulously followed the orthography I have found in the manuscript. Mr. Morrison had adopted at that time a system much more similar to the Portuguese, than that which he afterwards invented for his Dictionary — The Copier seems to have been pretty exact in transcribing the London printed Copy; but had he made some mistakes, it could not be in my power to rectify them, except in the first and second Tracts, of which alone I possess the original Text.

\*\*\*) The Plates of the Chinese Text are to be looked upon as so many leaves of a Chinese Book glued upon the pages at the right hand of the Reader, and must be read perpendicularly from top to bottom, always beginning from the column which is most to the right of the Reader.

A  
TRANSLATION  
OF  
SAN — TSI — KING.  
三 字 經  
THE THREE CHARACTER CLASSIC.

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This is the first of four small Traets, that are put into the hands of children in China. It derives its name from the original, having every member of a sentencee comprised in three Characters. A number of the sentences are made use of in explaining the four books of *Kung-fu-tsi*, (Confucius), whence it becomes useful as an elementary work. The author of this traet is not known; but it is considered as ancient and excellent in its kind.

2) The second Tract above referred to, is called *Yeu-hio-shi*—the Child's Ode. The third is named *Tsien-tsi-king*—the Thousand-character Classic. It contains a thousand Characters, every one different, yet so arranged as to make perfect sense.

The title of the fourth Tract is, *Pe-kia-sing*—the Hundred Family Names. Though it contains more than a hundred names, it is a remarkable circumstance, that the family names, throughout the empire, are not more numerous; and that persons of the same surname never intermarry.

By committing to memory, and copying these Tracts, children are initiated in reading and writing. After them, the *Hiao-king*, *Szi-shu*, &c. follow, according to the order mentioned in the course of this Tract.

*Sang-tsi-king* is the most interesting of the four. The „Child's Ode“ is addressed to the principle of vanity in the child; fine dress, the admiration of the multitude, and the pomp of rank, are made use of to stimulate to exertion. The „Thousand-Characters,“ from their artificial arrangement, are extremely obscure; and the „Hundred Names,“ are necessarily uninteresting: so that of these Tracts, this is a favourable specimen.

There are in China a great number of teachers, and 3) the rudiments of learning may be had, in some cases, at so low a rate as two dollars a year; yet, either from the poverty of the people, or from the difficulty of attaining the written Language, or from both causes combined, not more than one half of the community are able to read and write. Government supports Schoolmasters for the children of the Soldiery, but not for the children of the poor, generally. Nor are there any Charity-schools supported by voluntary contributions. Indeed, I have not been able to find that there exist any voluntary associations among the people, for charitable purposes. —

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## SAN — TSI — KING.

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5.) In the beginning of man, his nature is good \*). The operation of nature is immediate; of custom, remote.

If not instructed, nature becomes changed. In learning the path of virtue, excellence consists in devoted application of mind.

In ancient times, the mother of the philosopher, *Meng-tsi* lived in a neighbourhood, where the boy did not learn; in consequence of which, through grief, she cut asunder the web which she was weaving.

*Tao*, who lived at *Yen-shan*, adopted wise plans in the education of five sons, and all became illustrious.

6.) That father is guilty of a crime, who merely feeds his children, but does not teach them.

That master, who does not teach with due authority, is a sluggard.

The child who will not learn, acts very improperly.

The youth who does not learn — what will he be good for in old age?

As the rough diamond, not cut, never assumes the form of any jewel; so the man who does not learn, never knows fully the noble exercise of reason.

Let every child, at an early period of life, be placed near a master, and a friend, and thereby become habituated to good breeding, and good morals.

---

\*) This is explained as referring to every person at the time of birth.



人之初性本善性相近習相遠  
苟不教性乃遷教之道貴以專  
昔孟母擇鄰處子不學斷機杼  
實燕山有義方教五子各俱揚  
養不教父之過教不嚴師之惰  
子不學非所宜幼不學老何為  
玉不琢不成器人不學不知義  
爲人子方少時親師友習禮儀

*Hiang*, \*) at nine years of age, in the exercise of filial piety, warmed the couch of his aged father, and thereby manifested a knowledge of that which is proper.

*Yung*, at four years of age, was possessed of so much regard to his elder brothers, that he resigned to them a pearl that was given to himself, and thereby shewed that a respect for elder brothers may be very early known.

7) Filial piety and a due regard to elders, we consider as holding the first place; the acquisition of knowledge we rank in a secondary place.

A child must first learn the names of things, and the art of numbering: as from one to ten, from ten to a hundred, from a hundred to a thousand, from a thousand to ten thousand.

Heaven, earth, and man are three powers. The sun, moon and stars, are three lights.

A prince and minister; a father and son; a husband and wife, are three relations.

What are called spring and summer, autumn and winter, are four seasons, that revolve without ceasing.

What are called south and north, west and east, are four quarters, corresponding to the centre.

---

\*) There is either a mistake in my Text, or in the Transcript before me; for, no Character, which can possibly belong to this sentence, is pronounced any way like *Hiang* — Editor.

耆九齡 能溫席 孝於親 所當執  
融四歲 能讓梨 弟於長 宜先知  
首孝弟 次見聞 知某數 識某文  
一而十 十而百 百而千 千而萬  
三才者 天地人 三光者 日月星  
三綱者 君臣義 父子親 夫婦順  
曰春夏 曰秋冬 此四時 運不窮  
曰南北 曰西東 此四方 應乎中

What are called water, fire, wood, metal, and earth are five original elements.

Benevolence, justice, politeness, knowledge, and truth are five standard virtues, which cannot bear to be disturbed.

8.) *Tao, Leang* \*), *Ku, Mo, Shu*, and *Tsie*, are six kinds of grain that are eaten by man.

The horse, cow, and sheep; the hare \*\*), dog, and swine, are six animals on which man feeds.

Joy and anger, compassion and fear \*\*\*); love, hatred, and desire are seven passions.

Of bamboo, earth, and skin; of wood, stone, and metal; of silk, and reed, are made eight musical instruments.

Great-grandfather's father; great-grandfather, grandfather, father, myself, son, grandson, great-grandson, and great-great-grandson are, amongst men, reckoned nine generations.

\*) This Character, even when it means a species of corn, is often written, as accurately exhibited on the opposite Text, Col. 3d. Char. 2d. — Editor.

\*\*) Instead of *hare*, my Text has *fowl*. Col. 4th. Char. 4th. — Editor.

\*\*\*) My Transcript had *rejoicing*, instead of *fear*, an evident mistake. — Editor.

曰水火木金土此五行本乎數  
曰仁義禮智信此五常不容紊  
稻粱菽麥黍稷此六穀人所食  
馬牛羊鷄犬豕此六畜人所飼  
曰喜怒曰哀懼愛惡欲七情具  
匏土革木石金與絲竹乃八音  
高曾祖父而身身而子子而孫  
自子孫至玄曾迺九族人之倫

The compassion of a father, the duty of a child, the justice of a husband, the obedience of a wife, the goodness of an elder brother, the respect of a younger brother, the beneficence of superiors, the submission of inferiors, the philanthropy of princes, and the fidelity of ministers are ten virtues, equally binding on all the generations of mankind.

Every one that instructs youth should explain fully what he g.) teaches; should illustrate the present and the past, and distinguish clearly the comma and the period.

Every scholar must make a beginning, and proceed from the *Hiao-king* \*) (a work on filial piety) to the *Szu-shu*, (the four books); these contain *Lun-yu*, compiled by the body of *Kung-fu-tsi*'s disciples, who recorded his excellent sayings.

The second of the four books is that of *Meng-tsi*. It consists of seven sections. In these he discourses on reason and justice, and speaks of benevolence and virtue.

*Chung-yung*, the third, was compiled by *Kung-kie*, (said to be the grandson of *Kung-fu-tsi*); *Chung*, denotes not inclining to either side; *Yung*, denotes unchangeable.

*Ta-hio*, \*\*) the fourth, was compiled by *Tseng-tsi*,

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\*) My Text advises to begin with another Book called *Siao-hio*, Col. 5th. Char. 1st. & 2d. Editor.

\*) The order in which the four books are now bound and printed is, *Ta-hio*, *Chung-yung*; *Lun-yu*; *Meng-tsi*.

父子恩 夫婦從 兄則友 弟則敬  
長幼序 友與朋 君則敬 臣則忠  
此十義 人所同 允訓蒙 須講究  
詳訓誥 明句讀 爲學者 必有初  
小學終 至四書 論語者 二十篇  
群弟子 記善言 孟子者 七篇止  
講道德 說仁義 作中庸 乃孔伋  
中不偏 庸不易 作大學 乃曾子

This work proceeds from the regulation of one's own person, and the government of a family to the government of an empire.

10.) *Hiao-king* being understood, and the *Szu-shu* thoroughly digested, the scholar may begin to read the *Lo-king*. These are *Shi*; *Shu*; *Ye*; *Li*; *Yo*; *Tsun-tsieu*, called six classics.\*) They ought to be discoursed on, and enquired into.

*Lien-shan*, *Kuci-tsiang*, and *Cheu-ye*, are three divisions of *Ye-king*.

*Shu-king* contains *Tien*, *Mu*, *Hium*, *Kie*, *Shi*, *Ming*; all profound.

Our ancestor, *Ki-kung*, composed *Li-king*, which illustrates the six standard laws that tend to preserve rule and order.

The two persons called great and little *Tai*, explained the *Li-king*, and handed down the sayings of the perfect man, respecting both *Li*, and *Yo-king*.

*Kuo-sung*, great and little *Ya*, and *Sung* \*\*) are four species of odes, which ought to be for ever recited.

*Ya* ode when lost, was supplied by *Kung-fu-tsi*. He also composed *Tsun-tsieu*,

\*) Also called *Wu ling* (five classics,) the *Li* and *Yo* being included in one.

\*\*) The last Character of the seventh column is thus pronounced when it means the last of the four parts into which all the Songs or Odes of the *Shi king* (the first of the six Classics mentioned above, according to this Text) are divided. — It had been omitted in the Transcript before me. — Editor.



自脩齊至平治孝經通四書熟  
如六經始可讀詩書易禮春秋  
號六經當講求有連山有歸藏  
有周易三易詳有典謨有訓誥  
有誓命書之奧我姬公作周禮  
著六經存治體大小戴註禮記  
述聖言禮樂脩曰國風曰雅頌  
號四書當諷詠詩旣亡春秋作

in which work, by awarding praise and blame, he separates the good from the bad. There are three comments on this classic, 11.) viz. *Kung-yang*, *Tso-shi*, and *Ko-leang*.

When the six classics are understood, the ancient *Tsi* may be read, and their important parts collected together, and committed to memory. There are five of them; *Sun*, *Yang*, *Wen-chung*, *Lao*, and *Choang*.

The *King* and *Tsi* being passed through, history may be read. It examines ages as they succeed one another; and by it are known the end and the beginning.

(History commences) from *Fo-hi*, and proceeds to *Shin-nung*, and *Hoang-ti*, three emperors who lived in the highest antiquity.

The two emperors *Tang* or *Yao*, \*) and *Yu* or *Shun*, both governed the empire well, and resigned the throne to worthy persons of their own family; the former to the latter, and he again to *Hia*, or *Yiu*, who left it to his son, *Shang*, or *Tang*. 12.) Then followed the dynasty *Chen*, under which were *Wen* \*\*) and *Wu*, who with the preceding, are called „three kings.“

*Hia* left the throne to his son, and considered the empire as his family.

\*) The first word is the epithet assumed on ascending the throne; the second is the proper name. *Translator*. — According to this very Text and the notions we have hitherto had of Chinese History, these Names must be quite the reverse of what the *Translator* here observes. The first *Tang* and *Yu* are the private proper Names, called by the Chinese *Hao* (see opposite, Col. 6th. Char. 10th. — Also Page 110, of the foregoing *Essay*); and the others *Yao* and *Shun* the epithets assumed on ascending the Throne. — *Editor*.

\*\*) *Wen*, the father of *Wu*, was never raised to the throne, the wishes of the people to make him king were only fulfilled in using his name together, with that of his son, who actually reigned.

寓褒貶別善惡三傳者有公羊  
有左氏有穀梁經既明方讀子  
撮其要記其事五子者有荀楊  
文中子及老莊經子通讀諸史  
考世系知終始自羲農至黃帝  
號三皇居上世唐有虞號二帝  
相揖遜稱盛世夏有禹商有湯  
周文武稱三王夏傳子家天下

This continued four hundred years, when *Hia's She* (Guardian Deity) was removed.

*Yang* reduced *Kio*, the last of the dynasty of *Hia*. This dynasty was called *Shang*, and continued six hundred years, till the emperor *Cheu*, who lost the throne.

The king *Wu*, whose dynasty was called *Cheu*, completely extirpated *Cheu*. This dynasty lasted eight hundred years, a longer term than any other.

When this family fell, the court was removed to the eastern part of the empire. The people of this time boasted of the spear and dart, and among them were persons skilled in negotiation.

From the time of *Tsun-tsieu* to the time of the general wars, there were five *Pa*, (a certain class of leaders), and seven 13.) *Hiung* stood forth. *Ying-tsing* conquered the last six, and transferred the empire to his son. *Tsu* and *Han* contested it with him.

Then our great ancestor arose, when the family of *Han* \*) was founded, and continued till *Hiao* and *Ping*, whose throne was usurped by *Wang-mang*.

Next *Kuang-wu* arose. He was called the eastern *Han*. This dynasty contained four hundred years, till the time of *Hien*. When *Wei*, *Sho*, *Wu*, three states, strove for the empire of *Han*.

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\*) The Chinese speak of themselves by this dynasty; hence, *Han-jin* (a *Han-man*) is „Chinese.“ In the same sense they use *Tang-jin* (a man of the dynasty *Tang*); also *Hoa-jin*, (an elegant man), and *Chung-kuo-jin* (a man of the middle empire.)

四百載遷夏社湯伐夏國號商  
六百載至紂亡周武王始誅紂  
八百載最長久周轍東王綱墜  
逞干戈尚遊說始春秋終戰國  
五霸強七雄出嬴秦氏始兼并  
傳二世楚漢爭高祖興漢業建  
至孝平王莽篡光武興爲東漢  
四百年終於獻魏蜀吳爭漢鼎

They \*) continued till the time of the two *Tsin*. These were followed by *Sung* and *Tsi*, and these again by *Leang* and *Chin*. Their capital was at *Kin-ling* (*Nan-king*), and they formed the southern empire.

The northern empire had the Kings *Yuen*, and *Wei* on the east and west.

*Yu-wen* of the latter dynasty *Cheu*, with *Kao* of the northern nation *Tsi*, continued till the dynasty *Sui*, when the empires became one. It was not transferred beyond the third generation, when it was again lost.

When *Tung*, our ancestor, arose, who called forth able generals, ejected the distracted family of *Sui*, and became the founder of a new empire.

Thus it passed through twenty generations, for three hundred years; when *Leang* destroyed the reigning prince, and transferred the empire to another. *Leang*, *Tung*, *Tsin*, *Han*, and *Cheu*, are five families, for whose different fates there were appointed reasons.

Now the illustrious *Sung* arose, who received the throne, when vacant, from *Cheu*. It then passed through eighteen generations, at which period the north and south empires were united in one.

At that time there were seventeen historical works which contained an account

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\*) On account of an unavoidable inversion in the translation, the meaning of the three first Characters of this page is to be found towards the end of the foregoing. — *Editor*.

載治亂 知興衰 讀史者 考寔錄  
通古今 若親目 口而誦 心而惟  
朝於斯 夕於斯 昔仲尼 師項橐  
古聖賢 尚勤學 趙中令 讀魯論  
彼旣仕 學且勤 披蒲編 削竹簡  
彼無書 且知勉 頭懸梁 錐刺股  
彼不教 自勤苦 如囊螢 如映雪  
家雖貧 學不輟 如負薪 如掛角

of the preceding regular governments, and rebellions; whence may be known their rise and fall.

These historians examined and faithfully recorded the truth; and by them past transactions, up to the present time, may (15.) be understood as well as if we had seen them with our own eyes.

These things the mouth should recite, and the heart consider; in the morning be found at them, and in the evening be still at them.

*Chung-ni* (another name for Confucius) once called a boy of ten years of age his instructor; for, of old, even perfect and wise men learned diligently.

*Chao*, when he held the office of *Chung-ling*, read *Lun-yu*. Though filling so high a situation, he yet learned diligently — so much so, that he never laid the book out of his hand.

In the time of the emperor *Sung* \*), *Lu-wen-shu*, was constantly looking over the books engraven on leaves.

*Wu-yao* made leaves of the reed bamboo, by paring it thin. Though he did not possess books (as we do) he exerted himself in the pursuit of knowledge.

*Sun-king* suspended his head by its hair to the beam of the house, to prevent his sleeping over his books.

*Su-tien* pricked his thigh with an awl, to prevent his sleeping. (16.) Those persons, though not taught, of themselves rigorously pursued their studies.

*Che-yin*, when a boy, being poor, read his book by the light of a glow-worm which he confined. And *Sun-kang*, in winter, read his book by the light reflected from snow. Though their families were poor, they studied incessantly.

*Chu-mai-chin*, though he subsisted by carrying fire-wood round the town to sell, yet carefully read his book. At last he became capable of, and filled a public office.

*Li-mie*, whilst watching his cattle in the field, always had his book at hand, suspended to the horn of a cow.

\*) Either Mr. Morrison's Text is here interpolated, or mine mutilated; for, this and other names and sentences of this crowded page cannot be found in the opposite Text. — Editor.



十八傳	稱五代	梁滅之	除隋亂	不再傳	宇文周	爲南朝	號三國
南北混	皆有由	國乃改	創國基	失統緒	與高齊	都金陵	迄兩晉
十七史	炎宋興	梁唐晉	二十傳	唐高祖	迨至隋	北元魏	宋齊繼
全在茲	受周禪	及漢周	三百載	起義師	一土宇	分東西	梁陳承

These two persons, though their bodies were wearied by labour, yet studied hard.

*Su-lao-tsiuen*, at the age of twenty-seven years began to exert himself, and read a great many books. He, when at that age, repented of his delay; you, a little boy, should early consider.

*Leang-hao*, at the age of eighty-two, was permitted to answer the emperor in his palace, and was placed at the head of 17.) all the literati. In the evening of life his wishes were fulfilled, and all spoke of his extraordinary learning. You, a little boy, ought to determine to pursue your studies.

*Yung*, at eight years of age, could recite the Odes. \*) *Li-pi*, at seven years of age could play at chess. These clever and studious boys, were called by every one wonderful. You, youths, ought to imitate them.

*Tsai-wen-ki* could play on a stringed instrument. *Sie-tao-wen* could sing well. These ladies were clever

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\*) The opposite Text has only the name *Pi*. — Editor.

身雖勞猶苦學蘓老泉二十七  
始發憤讀書籍彼旣老猶悔遲  
爾小生宜早思若梁灝八十二  
對大廷魁多士彼晚成衆稱異  
爾小生宜立志瑩八歲能誦詩  
泌七歲能賦棊彼穎悟人稱竒  
爾幼學當效之蔡文姬能辯琴  
謝道韞能咏吟彼女子且聰敏

You, who are gentlemen, ought, at an early time of life, to perfect that which is suitable.

*Shin-tung*, a remarkable lad, was raised by the Emperor to fill the office of *Ching-tsi*. He, though a youth, was made a public officer. Do you, youths, exert yourselves to learn, and you may arrive at the same. Let all, who make learning their pursuit, be as those persons whom we have mentioned.

It is natural for a dog to watch at night, and for a cock (18.) to crow in the morning; if any one does not learn, how can he be called a man?

The silk-worm gives forth silk, and the bee produces honey: — the man, who does not learn, is not to be compared to these insects.

If in youth you learn, in manhood you will be fit for action. You will have access to your superiors, and be able to bestow blessings on your inferiors. Your name will become famous. You will reflect honor on your father and mother, and render illustrious their ancestors and their posterity.

Some leave to their children a great abundance of gold; I, to teach children, leave a single classic.

There is merit in diligence; but no profit from play.

爾男子當自警舉神童作正字  
彼雖幼身已仕爾幼學勉而至  
有爲者亦若是犬守夜鷄司晨  
苟不學曷爲人先蠶吐絲蜂釀蜜  
人不學不如物幼而學壯而行  
上致君下澤民揚名聲顯父母  
光於前垂於後人遺子金滿籬  
我教子惟一經勤有功戲無益



To avoid it, therefore, you must strenuously exert yourselves.

SAN — TSI — KING — CHUNG.

三字經終

OF THE THREE-CHARACTER CLASSIC THE END.

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TRANSLATIONS  
OF  
TA-HIO;  
THE  
FIRST OF THE FOUR BOOKS.

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*Szi-shu* — the four Books, viz. *Ta-hio*, *Chung-yung*, *Lun-yu*, and *Meng-tsi*, contain the doctrines of *Kung fu-tsi*, not written by himself, but retained and recorded by his disciples.

The text of *Szi-shu*; is sometimes printed without any comment, and is committed to memory by children. At other times it is printed with a verbal explanation annexed, and which was written by *Chu-tsi*. This also is committed to memory, verbatim. In a third edition there is added to these two, on the same page, a paraphrase, called *Ho-kiang*, „an United Discourse.“ (20.) This is in the conversation style of a person of education. A fourth edition is called *Hoei-tsan* and is a synopsis of various commentators.

The following is a literal translation of the Text \*), in which the object is not only to give the ideas, but also the style and manner of the original.

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\*) Three latin Translations of this book were published long before by the Romish Missionaries, which, however, Mr. Morrison must not be supposed to have seen. — The first appeared in China, in 1682, at *Kien-chang* in the Province of *Kiang-shi*, with the Chinese Character alternately followed by its pronunciation and literal meaning; and with long commentaries, partly from the Chinese, but mostly Jesuitical: to this Book there was added the first part of *Lun-yu*; (the third of the Four Books). — The second was published at Paris by F. Couplet in 1687, together with the second and third of the Four Books: a very elegant but very diffuse Version; yet highly useful as to this Book *alone*, since every latin word which returns the genuine meaning of each character is there distinguished by an arabic figure corresponding to the order in which the Characters follow one after another in the Text. — The third was published at Prague, in 1711, by F. Noel, a nearly useless Translation, on account of its intolerable prolixity. — As to Mr. Morrison's Translation, it is well worth apprising the Student, that some parts of the Gloss, which were the most necessary to the illustration of the Text, have been interwoven with it, and though not so lavishly as in F. Couplet's latin version, yet as he has not adopted the same numerical references to its Character, it is more difficult to separate the latter from the former. In some instances the parenthesis assists the Student. — *Editor*.

## Ta - Hio.

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21.) The great science, (*Ta-hio*) contains (three things): a clear illustration of resplendent virtue; of the renovation of a people; and how to proceed to the utmost bounds of goodness.

First, know your object; afterwards determine; having determined, then be firm, be constant; consider well; and finally you will obtain it.

(All) things have an origin and a conclusion; every affair has an end and a beginning. To know that which comes first, and that which is last, approximates to reason.

The prince \*), who, therefore, wishes that illustrious virtue may be understood under the whole heavens, must first govern well his own kingdom; he who wishes to govern well his kingdom, must first regulate his family; he who wishes to regulate his family, must first adorn with virtue his own person; he who would adorn with virtue his own person, must first rectify his heart; he who wishes to rectify his heart, must first purify his motives; he who would purify his motives, must first perfect his knowledge: knowledge has for its object the nature of things.

The nature and substance of things first exist and are afterwards known; if known, the motive will be purified; after the motive is purified, the heart will be rectified; the heart being rectified, the person will be adorned with virtue; when the per-

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\*) The Text has only *Koo*, which according to Mr. Morrison's Dictionary p. xvii, means *olim* or *of old* — Here this Character might be translated *in times of old*; but the Gloss will most probably observe, that it alludes to the *Princes of old times*. — In such a case the whole sentence ought to be turned to the preterite tense and plural number of the Indicative mood. — To retain such passages is very important for the sake of Chinese history, because we know, that the universal conflagration of Books ordered by that Tyrant *She-hoang-ty*, 212, years before Christ, was chiefly occasioned by such allusions to the virtue of the Monarchs of old times so often to be met with in the Canonical Books. — Editor.



son is adorned with virtue, then the family will be regulated; when the family is regulated, the nation will be governed well, when nations are governed well, under the whole heaven will be tranquillity and happiness.

From the son of heaven, (the Emperor) down to the humblest peasant — to all equally, the adorning of the person with virtue, lies at the foundation.

23.) If the beginning be confusion, to expect regularity in the end, is not according to reason.

Sometimes, that which ought to be thick is made thin; and that which ought to be thin is made thick: but we have no such doctrine.

The section on the right (the preceding section, on the right in Chinese books) is what *Kung-fu-tsi* delivered, and was handed down by *Tseng-tsi* \*).

He (*Tseng-tsi*) delivered ten sections which contain his illustration, and which were recorded by his disciples. The old copy was defective, and the pages deranged. That which *Ching-tsi* \*\*) now fixes, having carefully examined and arranged it in order, is as follows.

*Kung-kuo*, (a section of the *Shu-king*) says „*Wen-wang* was able to illustrate virtue.“ \*\*\*) *Tai-hia* (a section of the *Shu-king*) says, regard heaven's resplendent gift, virtue. „*Ti-tien* (a section of *Shu-king*) says“ able to illustrate virtue. „Each of these understood resplendent virtue.

24.) The preceding is the first section, and exemplifies the use of the sentence „clear illustration of resplendent virtue.“

The Emperor *Tang*'s bathing vessel had engraven on it,

\*) The comment says, that there is in the preceding valuable relic of *Kung-fu-tsi*, one thousand, five hundred and forty six Characters, *Translator*. — This number of Characters must be understood as making the whole of this Work of Confucius, before it was reduced to the foregoing short fragment, or relic — *Editor*.

\*\*) *Ching-tsi* lived about 500 years ago.

\*\*\*) My transcript had *Ta*: but the Text does not exhibit the 37th Radical itself, which is either pronounced *To*, *Ta*, or *Tai*; but the third Character under it, which has an additional *Chu* or dot towards its base, and which is never pronounced otherwise than *Tai* aspirated, except in geography. — *Editor*.

„If one day you renovate yourself, day after day renovate yourself.“

*Kang-kao* says, „Make a new people.“ The Odes say, „In the nation *Cheu*, though it was old, *Wen-wang* commanded a renovation.“

Therefore there is nothing in which the good man does not do his utmost.

The preceding is the second section, and exemplifies (the phrase) „renovation of a people.“

The Odes say, „Around the royal residence, a thousand miles in extent, is the place where the people remain.“ The Odes say, „The voice of the yellow bird remains in the holes of the mountains.“

*Tsi* (Confucius) said „The birds know their place, and shall man not be equal to the birds?“

The Odes say, „The profound king *Wen* — how beautifully and respectfully did he occupy the places which he ought!“

25.) A prince's utmost excellence consists in benevolence; a minister's in respects; a child's in dutifulness; a father's in affectionate regard; and the utmost excellence of a member of society consists in fidelity: — These valuable qualities were found in the king *Wen*.

The Odes say, „See yonder, by the banks of the *Ki*, how beautiful and abundant are the verdant trees \*)! So beautiful was it to behold the learned *Wu-kung*, King of *Wei*. As the ivory is pared and smoothed; as gems are cut and polished! — so how venerable, how determined, and how great was the learned prince! — to the latest ages he will not be forgotten. As the workman smoothes the ivory; so did he the path of reason; as the marble is polished, so he adorned himself with virtue. His venerable appearance commanded respect; his determined conduct (commanded) an attention to justice and propriety — such was the learned prince;

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\*) The Text has *Chuh*, explained by Mr. Morrison himself *Bamboo*. See his Dictionary page. 5.  
— Editor.

he will never be forgotten: his eminent virtue, his boundless goodness, by the people who loved him, can never be forgotten!" 26.) The Odes say, „Behold the ancient emperors *Wen* and *Wu* — princes never to be forgotten; the virtuous man yet imitates their wisdom and goodness, and like them lays the foundation of families.

The present comfort of the people is the result of those establishments, of which they were the authors; the profit that is derived from the cultivation of the earth is also from them. Hence it is that to the latest posterity they will never be forgotten.

The preceding is the third section and illustrates „pressing on to the utmost bounds of goodness.“

*Kung-fu-tsi* \*) said, „In hearing lawsuits, I am the same as another person; but I exert myself to prevent them altogether. I do not permit unreasonable and wicked men to accomplish their bad designs. Hereby a proper dread of such actions takes hold of the minds of the people \*\*). This is called the foundation of knowledge: this is called the origin of knowledge: this is called the utmost bounds of knowledge. \*\*\*)“

27.) The fifth section, on the right, illustrating the meaning of „pursuing knowledge to the utmost bounds of things,“ is now lost. I (*Chu-fu-tsi*) considered it when at leisure; and taking the ideas of *Ching-tsi*, I supply that section.

The phrase „pursuing knowledge to the utmost bounds of things,“ implies: — If I would perfect my knowledge, it must be by investigating, to the utmost, the properties of things. For the mind of man is not without knowledge; nor is any thing under heaven without (its distinguishing) properties. Only amongst those properties some are not known to the utmost; therefore knowledge is not perfect.

Wherefore, the *Tu-hio*, when it commences teaching, ne-

\*) This single paragraph appears to be the fourth section. — EDITOR OF THE FIRST EDITION.

\*\*) Here commences the fourth Section. Its brevity announces a chasm, as *F. Couplet* observes with the Chinese expositors, see his Confucius p. 13. — Editor.

\*\*\*) The commentator says that the latter two sentences are superfluous.

cessarily sends the learner to every substance under heaven (to obtain knowledge): for there is nothing, though now known, that may not be still more fully known, by scrutinizing it to the utmost; till, after long exertion, things become daily more accurately and thoroughly understood, and there will be nothing, the 28.) knowledge of which will be unattained, with respect to either its external appearance, or its internal properties, that which is most minute, or that which is most huge. Thus none of the powers of the mind will be unenlightened.

This is what is implied by the utmost bounds of things, and the perfecting of knowledge.

\*) That which is called „rectifying the motives,” consists in not deceiving one’s self; in hating evil, as we would hate that which is most offensive; and loving goodness as the highest pleasure. This is called self enjoyment. The good man must, therefore, attend diligently to the operations of his own mind.

The worthless person, dwelling in retirement practises every wickedness; there is no evil which he does not indulge in, to the utmost degree. When he sees the good man, he endeavours to conceal himself, or screens his wicked conduct, and exhibits what he has of the semblance of goodness.

When men see him, (acting thus) it is as if they really saw his heart. Of what advantage therefore, (are his attempts to 29.) deceive?) This is called exhibiting without what is really within. „Therefore the good man must diligently attend to the operations of his own mind.

*Tseng-tsi* said „That to which ten eyes are directed, and towards which ten fingers point, how formidable?”

As wealth adorns and renders comfortable a mansion, so virtue adorns and benefits our persons. When the heart is enlarged, the person is at rest; wherefore the eminently good man must perfect his motives.

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\*) Here commences the sixth section. — *Editor.*

On the right is delivered the sixth section, illustrating „the rectifying of the motives.“

That which is called adorning the body with virtue, consists, in first rectifying the heart. If the heart be agitated by anger, it cannot obtain this rectitude: if it be distracted by fear, it cannot obtain this rectitude: if it be overpowered by the passion of love, it cannot obtain this rectitude: if it be oppressed by grief, it cannot obtain this rectitude.

~ If the heart be absent you may look, and not perceive; 30.) listen, and not hear; eat, and not know the taste of what is eaten.

On the right is delivered the seventh section, and it illustrates „rectifying the heart, and adorning the person with virtue.“

That which is called regulating a family, first, consists in adorning the person with virtue.

He (has not attained it) who loves his relations with partiality; who when he undervalues any thing or person, is capricious in his dislike; who, when he pays respect to any, is not upright in it; who in his benevolence shews partiality; and who shews the same in his carriage to inferiors. Wherefore, to love, and know the faults of those we love, to dislike, and yet know and acknowledge the excellencies of those we dislike, are things rarely found under heaven.

Hence the proverb; „A man will not know the faults of his own children; nor will the husbandman know that the ears of his grain are sufficiently full.“

31.) This is the state of the person who is not adorned with virtue, and who is not competent to regulate well his family.

On the right is delivered the eighth section, and it illustrates „adorning the person with virtue, and regulating the family.“

In order to that which is called governing a nation, there must be the regulation of families. Not to be capable of teaching a family, and yet to be able to teach a nation of men! — there is no such thing. Wherefore the eminently good man, with-

out going out of his house, or beyond the doctrines that apply to the regulation of a family, will be able to perfect the instruction of a nation of people. Duty to parents is that by which we should serve a prince; fraternal duty is that by which we should serve superiors; and the regard due to children is that which should be extended to all the people.

The Ode *Kang-kao* \*), says „(A prince ought to protect and nourish the people) as the mother protects and nourishes an infant. When the artless heart of the infant craves something, though its mother may not discover the very thing that 32.) is wanted, she will not be far from it. A mother does not first learn to nurse a child, and afterwards contract marriage.“

When families are virtuous, the nation will arise virtuous; when families are yielding and polite, the nation will arise yielding and polite; when individuals are covetous and perverse, a nation will be reduced to anarchy. Such are the first movements of (political) matters. This is what is expressed by (the proverb) „one word ruins an affair.“ One man fixes the state of a nation.

*Yao* and *Shun* ruled the empire by virtue, and the people imitated them: *Kie* and *Cheu* ruled the empire by violence, and the people imitated them. That which they ordered, they did not like to do themselves; and the people did not obey them.

Therefore the prince must himself practise virtue and then he may call upon others to practise it. He must himself reject vice, and then he may reprove it in others. That what we adhere to ourselves may be bad, and yet we be able to command men that which is good! — We have no such doctrine.

33.) Wherefore the rules which are proper in the government of a nation, are found in the good regulation of a family.

The Ode says, „The peach-tree how delightful; its foliage

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\*) This is no Ode. It is the ninth section of the third part, entitled *Cheu*, of the celebrated historical Classic *Shu-king*, where the beginning of this paragraph is really to be found. Mr. Morrison himself has before acknowledged this same work to be a section of the *Shu-king* at page 23. — Editor.

how luxuriant! So is the bride going to the house of her husband, and entering upon the orderly regulation of her family." Let there be first the orderly regulation of a family, and afterwards there will be ability to instruct and govern a nation of men.

The Ode says, "Let there be that which is suitable betwixt elder and younger brothers." (Be it so); and then there will be ability to teach a nation of men.

The Ode says, "The prince whose doctrines are without error, exhibits a pattern of uprightness to the four quarters of heaven \*)." He fulfills the duties of father, of son, of elder and of younger brother; and then the people imitate him.

This shews that the government of a nation consists in (the same principles as) the regulation of a family.

On the right is delivered the ninth section, and it illustrates, "the regulation of a family and the government of a nation."

That which is called reducing to tranquillity an empire, consists in the government of a state.

Exalt venerable old age, and a nation will arise possessed of filial piety; exalt seniors, and the people will arise with the respect due from younger brothers; exalt the compassionate who commiserate the fatherless, and the people will not rebel. A prince may measure the hearts of others by his own.

That which you hate in those above you do not inflict on those below you: that which you hate in those below you, do not by it serve those above you: that which you hate in those before you, do not do to those behind you: that which you hate in those behind you, do not do to those before

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\*) The Character *Su* of the Text, meaning *four*, is often adopted to express all the integral parts of a whole, of which the perfect square number *four* is the proper type. — *F. Couplet*, therefore with greater propriety, I think, has translated these two Characters *Su-huo*, "all parts of his own kingdom." — *Editor*.

you; that which you hate in those on your right, do not communicate to those on your left. That which you hate in those on your left, do not communicate to those on your right. This is called the doctrine of measuring by square.

The Ode says, „How delightful for a prince to be the father (35.) ther and mother of the people.“ To love that which the people love; and hate what the people hate: — this is called being the people's father and mother.

The Ode says, „Behold that lofty southern mountain, with rocks piled in huge masses, horribly pending. So *Yin* \*), the sovereign, of threatening frowning aspect, is looked up to by the people.“ He who has the government of a nation, ought not to be negligent. If he oppose the reasonable wishes of his people, the destruction of the empire will be the consequence.

The Ode says, „*Yin* \*\*), before he lost the empire, possessed great virtue; he was able to stand before THE MOST HIGH \*\*\*). We may see in them (i. e. the wicked successors of *Yin*, who were deprived of the empire), an example, that the great decree is not easy to act up to.“ This declares, obtain people's hearts, and you obtain the empire: lose the people's hearts and you lose the empire.

A prince must, therefore, first attend diligently to virtue. If he possesses virtue, he will have people: if he possesses people, (36.) he will have territory: if he possesses territory, he will have property, — and having property, he will have wherewith to answer his necessities.

\*) According to my best sinico-latin anthographical Lexicon, this Character *Yin* does not convey any idea of *Royalty*, but only of *ministerial* authority. — Editor.

\*\*) This Character is quite different from the other alluded to in the preceding Note. It denotes the second ancient *Dynasty*, otherwise called *Shang*, which began to reign 1766. before Christ. — Editor.

\*\*\*) Who can possibly doubt that by these two Characters *SHANG-TI* the Deity is designed? And if so, why did not the Missionaries of all confessions adopt them in preference to all others? What is more emphatical than to call God *the Sovereign on high*, which is the literal sense of these two Characters? — Editor.



Virtue is first; property last. When the first is placed without, and the last within, discord is sown among the people, and you teach them violence. Hence it is that by hoarding up wealth, you scatter the people: but in diffusing property you unite the people.

If the words which you utter be contrary to reason, the answer which you receive will be contrary to reason. If you acquire property by unjust means, by unjust means it will be taken from you.

*Kung-kao* said, „The appointment of heaven will not continue always; virtue will obtain it, vice will lose it.“

The book *Tsu* \*), says, „The nation *Tsu* does not esteem wealth precious; virtue only is precious.“

*Tsin-wen-kung's* uncle, *Fan*, said, „Thou who wander abroad \*\*) are not valuable; the love of kindred is valuable.“

The book *Tsin-shi* says, „If there be a minister possessed of strict fidelity, he seems to have no other qualification; (i. e. this 37.) includes all others): his mind is enlarged, as if it could contain every thing. When another person possesses ability, he rejoices, as if it were his own. When another possesses talent and virtue, his heart loves him, and not only commends him with his lips, but really embraces him in his regard. (Such a man) can protect my son and my son's sons, and a whole people. Hence there must arise great advantage.

If, when a man possesses ability \*\*), he is envied and hat-

\*) My Transcript had *Tsle*, an open mistake. The same Character is here used first for the Chronicle of an ancient small Principality, and then for its commonwealth. — Editor.

\*\*) Mr. Morrison in his Dictionary p. 52. explains this phrase *Wang-jin* either a fugitive, or a dead man. Had he adopted here this second signification, as *F. Couplet* has done, the sentence had been much more worthy of being transmitted to posterity by the Compiler of *Ta-hio*. „Man being once dead is no longer valuable; but his love of kindred remains valuable.“ The allusion to the anecdote related by *F. Couplet* p. 31. would have been lost; but the maxim had been much more suitable to the context. The same Character *Wang* has occurred twice in the foregoing Tract pp. 133. 137. in a similar signification of destruction and nonentity. — Editor.

\*\*\*) If we do not attribute this scorning of a virtuous man to another minister, who wrongfully envies and hates him, as *F. Couplet* does, how shall we connect the following sentence and say, that such are not able to protect our relations and people? — Editor.

ed; if, when he possesses talent and virtue, he is rejected, and not allowed to enter, it really cannot be endured. Such are not able to protect my son, my son's son, or the people. When (the case is) thus, may it not be said to be dangerous?

Only the virtuous can put away from them such bad persons, and cast them out to the four points of the compass, amongst foreigners; not allowing them to remain in the middle empire. This expresses, that the virtuous only can (on just grounds) love men or hate men.

To see a good man and not exalt him, to exalt him and 58.) yet not treat him with respect; to see a bad man and not reject him, to reject him and not send him far away, are all blamable.

To love those whom mankind generally hate; to hate those whom mankind generally love; is to oppose the nature of man. The judgments of heaven must come down upon such a person.

The prince who has the great doctrine, will by fidelity and truth preserve it; by pride he will lose it.

To increase the revenue is an important concern. Let those who increase it be many; and those who consume it be few. For this let the people exert themselves; and do not call for their services at improper seasons. Be sparing of expense, so will your revenue be always sufficient.

A good man by wealth raises his person, a bad man wastes his person to increase his wealth.

It has never been that a prince loved the exercise of goodness and benevolence, and the people did not love the practice of duty on their part. It has not been that they loved the practice of their duties, and left any work unfinished. It has not 39.) been, that the treasury in such circumstances has been without money in it.

*Meng-hien-tsi* said, „He who keeps a horse and carriage

should not extort hens and swine. He who is in such circumstances as to preserve ice for his use in summer, should not feed cows and sheep. The prince who has a thousand \*) chariots should not have an avaricious minister. If he has an avaricious minister, he might as well have a thief. Thus a nation reckons, not wealth but righteousness, its greatest advantage.

If the leaders of a nation set their minds on wealth, they will draw worthless persons about them, will call them good, and will commission them to administer the nation. But judgments from heaven, and distress from man, will come at once; and then, though they should have good men, they will find it impossible to restore things.

The reverse of this is, for a nation to seek prosperity, not from wealth, but from righteousness.

On the right is delivered the tenth section, which illustrates 40.) the government of a state, and the regulation of an empire.

In all are delivered ten sections: the first four speak delightfully of the contents of the whole \*\*). Afterwards the sixth minutely states the contents of the following sections. The fifth explains the requisites of goodness. The sixth determines what lies at the foundation.

Those who begin to learn, ought to apply themselves very diligently. He who reads ought to study closely: he must not say the subject is near, (easy), and yet slight it.

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\*) The Text has *Pe*, a hundred. — *Editor*.

\*\*) The learned *Tieng-tsi*, *Chu-tsi*, or *Ching-tsi* cannot be supposed so little perspicuous, in his commentaries, as to speak first of the sixth Section, then of the fifth, and then again of the sixth. — *F. Noel*, in this conclusion of *Ta-hio* has been successfully concise and clear. — He observes, with the author, that the four first Sections treat of the subject of the whole Tract in general, and that the subsequent six ones treat of the several parts of the subject in particular. — He then mentions with the Text, the subject which is peculiar to the fifth and sixth Sections, severally and distinctly. — *Editor*.

#### THE END OF Ta-Hio.

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## ACCOUNT \*)

### OF FOE.

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41.) *Foe* was the founder of a sect, which in Japan and China now prevails to a great extent. This account of him is translated from a Chinese work, entitled *San-kiao-yuen-liew*, „The rise and progress of the three sects,“ viz. those of *Kung-fu-tsi*, *Foe*, and *Tuo-szi*.

The work begins with the life of Confucius, and after the accounts of *Foe*, and *Tuo*, gives the lives of a great number of subordinate deities.

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\*) For want of the original Texts of this and all the subsequent Tracts, I must confine myself to the task of bare Editor of the Transcript before me — Editor.

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### Foe.

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43.) The surname of *She-kia-meu-ni-foe*, (the lord of religion in the middle ages), was *Chai-li*. His father was the king of *Tsing-fan*. His mother's name was *Tsing-tsing-miao-wei*. When at *Pu*, she bore *Foe*, then called *Teu-sio-tien-kung*; he was also called *Shing-shen-tien-jin*, „(the virtuous, heavenly man):“ and *Hu-ming-ta-szi*, „(the great and illustrious learned man).“ He was the restorer of the multitude and the supplier of that which was wanting. He exhibited his person every where, as an example. It is written in the book *Pu-yeu*, that *Foe* was born of the royal family *Chai-li*. He exhibited great wisdom and

splendor; and was manifest in every place. Wherever he sat cross-legged the earth produced the golden *Lien* flower. He (44.) walked seven steps to the east, west, north and south; with the finger of his right hand he pointed to heaven; with that of his left he pointed to the earth, and speaking with the voice of a lion, said, „Above, below, and all around there is none more honorable than I.“ He was born on the 8<sup>th</sup>. day of the fourth moon, of the 24<sup>th</sup>. year of the reign of the king *Chao*; during the dynasty *Chew*. On the 8<sup>th</sup>. day, of the second moon, of the 42<sup>nd</sup>. year of the same reign, when nineteen years of age, he begged of his parents that he might be permitted to leave the family, and deliberated with himself, whither he should go. He went and looked out at the four doors, and saw the old, the sick, the unburied, and the distressed. In the midst of joy, his heart was filled with compassion. He thought — were but age, sickness, and death avoided, it would be well. That night, at midnight, a heavenly person, whose name was *Tsing-hia*, appeared in the middle of the southern window, and stretching out his hand said, „O prince, the time which you have mentioned (45.) to leave your family is now come; you may go.“ When the prince heard this, he was exceedingly glad, and immediately having passed over the walls of the city, went to the midst of the hill *Tun-te* to cultivate reason. He at first remained three years at *O-lan* and *Kia-lan*, where he found that they were unprofitable places. He was fully convinced that they were bad and therefore he left them, and went to *Yu-teu-lan-foc*, and remained three years. That place, also, he found extremely unfavourable to study; and being persuaded that it was bad, he left it, and went to *Siang-teu* hill, where he lived with other religionists, who were not of his sect; with them he daily ate hemp seed and wheat. Here he passed sixteen years. Hence the Classic says, „without having such intention; without pointing out, (that it should be so), he completely subjected all the other religionists to himself. He first repeatedly tried their depraved

arts, and then declared to them the square and expedient, (the rule of doing that to others which we ourselves like). He exhibited (to them) uncommon appearances, and commanded them to advance to goodness.

The book *Pu-tsi* says, „On the 8<sup>th</sup> day of the second moon, when the bright stars appear, *Pu-sa*, (the universal deliverer), in the time of — \*) was 30 years of age. It was the third year of king *Mo*, and the year of the cycle *Kuei-wei*. There in the midst of the garden *So-ye*, to — \*) five persons, he communicated the four truths, and the law of returning in a circle, (the metempsychosis); and he discoursed on reason and certain retribution.“ He remained in the world and spoke of his laws forty years. Afterwards he taught his pupil, the honored *Mo-ho-kia-ye*, saying. —

„The law of purity; the duty of trusting in the wonderful heart of *Nie-puon*, (he who sits cross-legged, the posture in which *Foe* is always represented), the doctrine of real appearance and no appearance; the true and supremely excellent law, I now take and deliver to you. It is yours to preserve it. Do not 47.) say that it is distressing or difficult. You will be able to assist me in promulgating my doctrines and renovating the world; do not cause them to be discontinued.“ He then uttered this *Ki*, (enigma).

„Law, the foundation of law, no law,  
No law, law, also law,  
Now is delivered in the time of no law.  
Law, law, where is law? \*\*)

At the same time that *Foe*, the honored of the age, delivered this *Ki* to *Mo-ho-kia-ye*, he further added, „I now take

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\*) Chasms unsupplied in the original.

\*\*) Though apparently there be no fixed law or rule of conduct, yet there must really be such a law. — *Exposition of the Translator's Chinese Tutor.*

my robe, composed of golden threads, and deliver it to you, that you may place it in the sanctuary of the deity, and preserve it from injury till the age of mercy shall arrive, when *Foe* shall appear."

When *Mo-ho-kia-ye* heard the *Ki*, he stooped with his head and face towards his feet, and said, "Most excellent! most excellent! it is mine to obey, with the most profound submission, the doctrines of *Foe*."

*Foe*, the honored of the age, then went to the city *Kiu-48.) shi-no*, and addressed a vast multitude saying, „I am greatly distressed, because of the people of the age. I wish to enter, and sit down in the posture of meditation.“ He immediately went to the side of the river *Hi-lien*, and under two *So-so* trees, on the right side, folding his legs, he instantly expired.

He again rose from his coffin in consequence of a law which he had not delivered. He then uttered a *Ki* respecting death:

„All actions are improper:  
Hence is produced the law of destruction.  
In life destruction is instant; men destroy themselves.  
After death all is repose.“

His disciples all immediately hastened, and took fragrant wood to burn \*) him. After he was burned, the coffin \*\*) yet remained as before.

The multitude immediately arranged before *Foe*, praised him by the following *Ki*.

49.) In all common persons is depraved fire;  
How can they burn thus excellently?  
We beg that honoured *Foe* will display his three splendid fires.  
And surround his golden-coloured body.“

\*) It is yet the practice for the priests of *Foe* to be burned after death.

\*\*) The tradition is, that the life was put within, yet the coffin was not consumed.

His golden-coloured coffin then ascended high in the air, by the *So-so* tree; and was carried backwards and forwards, and then converted into three splendid fires. The ashes were instantaneously changed into valuable globules that filled eight *Hu* and four *Ten* \*).

This took place on the 15<sup>th</sup> of the 2<sup>nd</sup> moon, of the year of the cycle *Jin-shin*, in the 52<sup>nd</sup> year of king *Mo*.

A hundred and seventeen years after the burning of *Foe*, the honoured of the age, his religion arrived in China, the middle empire. It was in the time of the latter dynasty *Han*. The emperor *Ming* — dreamed one night that he saw a golden man, of a tall stature, large neck, and splendid as the sun and moon. 50.) When he enquired of all his ministers respecting it, one said: „In the west there is a deity whose name is *Foe*; is it he of whom your majesty has dreamed?“

Messengers were then sent to the kingdom *Tien-lo*, to enquire respecting their religion; to obtain their books, and bring some of their *Sha-muen*, (priests).

The *Sha-muen* said that *Foe* was fifteen cubits tall, of a yellow golden colour, his neck large, and that he shone like the sun and moon. He is capable of endless transformations. There is no place to which he cannot go; he can understand all things, and he greatly commiserates and delivers the multitude of living men.

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The above account is accompanied by an engraving, representing *Foe*, sitting cross-legged on a pedestal, and two of his pupils by his side. Around the head of each are diverging rays of light.

They speak of three appearances of *Foe*: the first, *Nan-mo-o-mi-to-foe*, who presided over the state of things that

\*) About a gallon.



51.) preceded the present heavens and earth. The second, *Nan-mo-she-kia-ma-ni-wen-foe*, the lord of religion during the middle heaven, that is, the present state of things. The third, *Nan-mo-mi-le-tsun-foe*, who shall appear on the state of things which shall succeed the present; 120,000 years are allowed to each *Shun-hwei*, complete revolution or state of things.

In the temples of *Foe*, these are represented by the symbols of three persons, seated by the side of each other. In the middle is he who presides over the present state of things. The names made use of, and which have been just now recited, are in a foreign dialect, and unintelligible to the Chinese.

## EXTRACT

FROM

## HO-KIANG.

A Paraphrase on the *Sun-yu*.

53.) „The emperor sacrifices to heaven and earth; governors of states to the gods of the country; superior officers to the five household gods; and the people sacrifice to their ancestors.“

From this passage it appears, that, whatever ideas of worship are entertained in the rite of sacrificing to the heavens and earth, the gods of the country, and the household gods; the same kind of religious honor is paid by the common people of China, to their ancestors.

ACCOUNT  
OF THE SECT  
TAO-SZU.

*From. „The Rise and Progress of the Three Sects,“*

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55.) A holy record of the marvellous *Tui-shang-lao-kiun* (the most high and venerable prince) of the golden temple of heaven; — of the prince *Tao*, the profound, marvellous, glorious, and precious; the original, first, and most high emperor, (author), of the true religion and original writings.

He informed a certain emperor, that of old, the heavens 56.) and the earth, were not separated: the *Yin* and the *Yang* \*) were not divided: all was confusion and complete chaos. There were immensity and darkness. In the midst of the existing expanse, was a combination of a thousand million layers of pure air, which produced *Miao-wu-shing-kiun*, (the marvellous and most holy prince) afterwards entitled, „The marvellous and supremely high emperor; the real original; the first and most honored in heaven:“ — also entitled, „The precious and venerable man of heaven.“

After nine times a hundred thousand ninety thousands; nine thousand, nine hundred, and ninety hundred thousand times ten thousand creations and annihilations, there was a combination of a hundred thousand times ten thousand layers of pure air, which produced *Miao-yeu-shing-kiun*, „(the marvellous and holy prince).“ He called himself „the great prince *Tao*, the marvellous and great emperor, the ruler of void space, the king of the morning.“ He was entitled „the glorious and precious venerable man.“

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\*) The most general division of all imaginable things, according to the Chinese, is obtained by classifying them all under these two genera *Yin* and *Yang*. — The first contains all that is weak or less dignified, such as Impurity, Obscurity, Night, Female, Autumn, Winter &c. — The other all that is stronger or most noble, such as Purity, Clearness, Day, Male, Spring, Summer &c. Our grammatical distinctions of masculine, feminine, and neuter gender, may be looked upon as a sort of *Yin* and *Yang* — Editor.

After eight times a hundred thousand eight thousands, eight 57.) hundred and eighty times a hundred thousand creations and annihilations, there was a combination of a hundred thousand times ten thousand layers of pure air, which produced the holy prince of chaos. The records entitle him, „The most true and great emperor, the marvellous, original and venerable, prince of chaos, and ten thousand transformations.“ He is also entitled „The precious divinity, the aged man, the venerable prince,“ Though these in successive ages were produced, yet they were not born.

It happened during the dynasty of *Shang*, in the time of the eighteenth emperor *Yang-kia*, that the divine transforming air, was separated and imparted to the womb of the woman *Huén-miao-yu*, (marvellous and valuable woman), where it remained eighty one years till the time of *Wu-t'ing*, the twenty second king, in the year *Keng-shin* of the cycle, the second moon, and fifteenth day, when at the sixth hour in the morning, she was delivered (of *Tao*), being in the kingdom *Tsu*, the district *Ku*, the village *Sai*, and the street *Kio-jin*. *Tao's* surname was 58.) *Si*, his name *Urh*, his letter *Pe-yang*, his title after death *Tan*. He published two works called *Tuo-te* \*), (reason and virtue.)

Further, on examining the *Shing-ki-king*, (holy record of *Lao-kiun*, or *Tao*, the venerable prince), it is found stated thus: — *Tai-shang-lao-kiun*, (the great, exalted, and venerable prince), dwelt at the palace *Tai-tsing*, (original purity). He was the ancestor of original air, (or spirit) He was the lord of the root, and origin of heaven and earth, and dwelt in the midst of extreme silence, and perfect emptiness, before the very first and the very commencement. It was he, and he only, who repeatedly, universally, and constantly fostered the air, and dissolved the

\*) A single Classic belonging to the Sect *Tao-szu*, is entitled *Tao-te-king*. — The Classic of the rule of Virtue. Until Mr. Morrison produced two separate Works one entitled *Tao* and the other *Te*, the European *Sinologi* will take this passage for a mistake. — This curious book, with a Latin Translation and Commentaries, is one of the Manuscripts in the Library of the Royal Society. — Editor.

essence of man; who spread out the heavens and the earth, and superintended their formations and destructions in an incalculable series. He transformed his person, and went every where in this world of sand and dust. He ascended on high, and calculated to the utmost bounds of succeeding ages, after the spreading (59.) abroad of the heavens and earth. He observed the thin and the thick, (the bad and the good) of the age, and according to the times established his teaching. In every age he was the imperial teacher, and formed the laws, which at once either reached to the ninth heaven, or were extended to the four seas. From the time of the three kings, and down through succeeding ages to the time of the king *Ti*, all submitted to him.

Thus it is known that above and below the heavens *Lao-kiun* (the venerable prince) formed all the energies of *Tao*. He promulgated ten thousand times ten thousand laws, and there was none who did not obtain his salvation and deliverance; yet mankind do not advert to what they daily use.

*Lao-tsi*, (the venerable sage), said, „I was born before there was any appearance; I arose before the very first; I acted at the origin of simple, unfashioned matter; I was present at the opening of the obscure mass; and moved in the midst of the expanse; I went out and in at the doors of the utmost bounds of (60.) space.“ Hence *Ko-hiuen* in his preface to the *Tao-te* says, „*Lao-tsi* was self existent; produced before the state of absolute nothingness; and arose to be before there was any cause. He superintends the beginning of the heavens and the earths, including more than can be uttered or written.“

It is further said, that the people of the world report, that *Lao-tsi* descended during the age of *Yin*. Since the title *Lao-tsi* began, innumerable creations and annihilations have passed; it began in ages extremely distant, remote in the utmost, possible degree. Before spreading abroad the heavens and the earth, he descended as the imperial teacher, and for age after age did not discontinue. Man cannot know him.

It appears in the records of *Lao-tsi*, that from before opening the heavens and the earth, down to the time of king *Tang*, in the dynasty *Yin*, for successive generations, he was the imperial teacher; and transforming his person, he descended to the world.

During the dynasty *Yin*, in the year *Kia-tsi* of this cycle, 61.) the 17<sup>th</sup> year of the reign of *Tang*, he began to reveal the mystery of his birth. From the place of perfect purity and constant reason, he received the essence of the sun; and transforming its five colours, he formed a ball as large as a bullet. At that time *Yu-niu*, (the precious woman), was at noon day sleeping, and on receiving the ball in her mouth, swallowed it. Hence she conceived. She was pregnant eighty one years, till the ninth year of *Wu-ting*, on the day *Keng-shün*, when the left side of *Yu-niu*, opened, and she bore a son from under her ribs. When born, his head was white; his name *Lao-tsi*, (old child sage). He was born below a *Si*, (plumb) tree: — pointing to the tree he said, „That *Si*, is my surname.

From the ninth year of *Wu-ting*, in the dynasty *Yin*, the year of the cycle *Keng-shün*, to the ninth year of king *Chuo*, of the kingdom *Tsin*, — a space of 996 years, he remained in the world. Then in the west ascended the hill *Kuen-lun*, (the abode of immortal spirits).

The work of *Shi-she-so*, called *Po-wo-shi*, says, „In the 62.) third year of *Wu-te*, the founder of the dynasty *Tang*, a person called *Kie-shen-shing*, belonging to *Tsing-chou*, lived at *Yang-kio* hill, and was clothed in moon-white garments. An old man there, call'd to him and said „Do you go for me to the emperor *Tang*, and say to him — I am *Lao-kiun*, (the venerable prince), your ancestor.“ In consequence of this, the founder of the dynasty, built a temple to *Lao-kiun*, and his son honored him by the appellation of „The marvellous and original emperor.“

The emperor *Ming* wrote a commentary on the authentic work *Tao-te*. At this time scholars study it. The temples of

*Hüen-yuen-hoang-ti*, (the marvellous and original emperor), are erected in both capitals, (Peking and Nanking); also in every *Chen*. The masters at the capitals, mark on the temples, „*Küen-yuen-kung*,“ (the temple of the marvellous origin), all the *Chen* mark them, „*Tsi-kie-kung*,“ the temple of the most honourable). The western capital marks them „*Tai-tsing-kung*,“ (the temple 63.) of perfect purity). The eastern capital marks, them „*Tai-wei-kung*,“ (the temple of the wonderfully subtle). At each of these temples there are pupils. The imperial mark was „The great holy ancestor, the lofty, the exalted, the great *Tuo* of the golden palace, the marvellous origin, the emperor of heaven, the great ruler.“

The work *Chao-hoai*, of the kingdom *Sung* says, that the emperor *Ching-tsing-tai-ping*, in his sixth year, eighth moon, and eleventh day, made the following highly honorable title, which the people received with the most profound respect, „The great and exalted *Lao-kün*; the origin of chaos; the supremely virtuous emperor.“

The emperor *Jin-tsung* thus praised him:

- How great is the supreme *Tuo*!  
 Not made, yet existing,  
 The end of creations and annihilations, and then beginning,  
 Before the earth, and before the heavens.  
 Light and glory unite around him,  
 Continuing for eternal creations and annihilations.  
 64.) In the east he taught our father *Ni*, (Confucius)  
 In the west he directed the immortal *Kün-sieu*  
 A hundred kings have kept his laws;  
 The holy perfect men have received his instructions;  
 The first of all religions;  
 Marvellous is it — passing marvellous \*)!

\*) The Translator is of opinion, that this description approaches as near to right conceptions of the Supreme Being, as any similar production known to the Chinese, with whom he has had intercourse.

A DISCOURSE  
DEPARTING FROM  
EATING BEEF,

*Delivered under the Person of an OX. \*)*

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65.) „I request, good people, that you will listen to what I have to say. In the whole world there is no distress equal to that of the ox.

In spring and summer, in autumn and winter, he diligently exerts his strength: during the four seasons, there is no respite to his labours.

66.) „I, an ox, drag the plow, a thousand pound weight, fastened to my shoulders. Hundreds and thousands of lashes are, by a leathern whip, inflicted upon me. Curses and abuse in a thousand forms, are poured upon me. I am driven with threatnings rapidly along, and not allowed to stand still. Through the dry ground or the deep water, I with difficulty drag the plow. With an empty belly, the tears flow from both my eyes. I hope in the morning that I shall be early released; but who does not know that I am detained till the evening? If with a hungry belly I eat the grass in the midst of the field, the whole family, great and small, insultingly abuse me. I am left to eat any species of herb, amongst the hills; but you, my master, yourself receive the grain that is sown in the field. Of the *Chen Paddy*, you make rice, of the *No Paddy*, you make wine. You have cotton, wheat, and herbs, of a thousand different kinds. Your garden is full of vegetables. When your men and women marry, amidst all your felicity, if there be a want of money, you let me out to others. When pressed for the payment of duties, you devise no

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\*) In the original of this piece, the Characters, which form the discourse, are arranged so as to form the figure of an Ox.

67.) plans, but take and sell the Ox, that plows your field. When you see that I am old and weak, you sell me to the butcher to be killed. The butcher conducts me home, and soon strikes me in the forehead with the head of an iron hatchet, after which, I am left to die in the utmost distress. My skin is peeled off, and my bones scraped: — but when was I their enemy? When men in life are greatly distressed, I apprehend, that it is in consequence of having before neglected virtue. My belly is ripped open, and my bowels taken out; my bones also are taken; the sharp knife scrapes my bones, and cuts my throat. Those who sell me, do not grow rich; those who eat me, do not grow fat; those who kill me, are most decidedly bad men. They take my skin to cover the Drum, by which the country is alarmed, and the gods are grieved. If they continue to kill me, in time there will not be Oxen to till the ground, and your children and grandchildren must use the spade. I am fully persuaded after mature consideration, that the wicked persons who kill Oxen, will, in 68.) the next life, be transformed, each of them, into an Ox, like me.“

Believe and act according to the above: engrave and publish it; hence your merits: and your merits and your virtue will be boundless \*).

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\*) The influence of this popular production is so great, that many Chinese, perhaps one in twenty, some say one in ten, will not eat beef.



SPECIMENS  
OF  
EPISTOLARY CORRESPONDENCE

FROM A  
Popular Chinese Collection.

*To a Friend who has lately left an other.*

69.) „Half a month has already elapsed since we saw each other. The weeds and thorns in my heart are growing rapidly. The odour of your illustrious virtue, yet, however, as my girdle and vest, hangs about me.

As for me, I am rustic and destitute of ability. I learn with difficulty, the menial art of handling a whip. \*) I only fear that 70.) by approaching your illustrious steps, I shall trespass and dishonour you \*\*).“

*Another.*

„Ten days have elapsed since I had the privilege of listening to your able instructions. Ere I was aware, I found my heart filled and choked with noxious weeds. Perhaps I shall have to thank you, for favouring me with an epistle, in which I know your words will flow, limpid as the streams of pure water: then shall I instantly see the nature of things, and have my heart opened to understand.“

\*) To drive a carriage is, by the Chinese, enumerated amongst the Arts.

\*\*) According to the ancient usage, the Emperor had nine steps up to his house; ministers of state, seven; viceroys, five; inferior officers, three.

*To a Friend at a distance.*

„We have long been far separated from each other: not a day passes but my spirit flies, and hovers at your right and left. I consider with myself, whether or not, my virtuous elder brother's heart, yet ruminates on me his old friend.“

*To a Friend.*

70.) „I am removed from your splendid virtues. I stand looking towards you with anxious expectation. There is nothing for me but toiling along a dusty road.

To receive your advice, as well as pay my respects, are both out of my power. In sleep my spirit dreams of you; it induces a kind of intoxication.

I consider my virtuous brother a happy man, eminent, and adorned with all rectitude. You are determined in your good purposes, and rejoice in the path of reason. You are always and increasingly happy. On this account I am rejoiced and consoled more than can be expressed.“ \*)

\*) The Chinese abound in complimentary professions of friendship; but, from the prevailing want of truth in China, there is amongst all ranks, a universal, and very observable distrust, which clearly indicates that the true benevolence of social feelings is scarcely known.

THE END.

## ADVERTISEMENT.

The Author of the foregoing Essay assures the Critic, and the Public in general, that what he has hinted respecting Mr. MARSHMAN'S CLAVIS SINICA, in Note (\*) p. 65. was only in consequence of his having read an Account of that Work in the *Quarterly Review*. — As to the Work itself, the Author has not yet had the good fortune of seeing it; but soon expects to get a Copy of it. — He cannot, however, entertain a similar hope with respect to Mr. MORRISON'S, GRAMMAR; since even the Conductors of the above mentioned *Review* have openly declared, that they have never been able to get sight of it. BERLIN, *The first of May*, 1817.

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